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A

MANUAL

OF

SINGLE, DOUBLE, TRIPLE AND QUADRUPLE

COUNTERPOINT

BY

S. JADASSOHN

PROFESSOR IN THE ROYAL CONSERVATORY OF MUSIC AT LEIPZIG.

TRANSLATED FROM THE THIRD REVISED GERMAN EDITION

BY

DR. TH. BAKER.

SIXTH EDITION

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PREFACE.

THIS Manual forms an introduction to the study of single, double, triple and quadruple counterpoint in the strict style. All rules, directions, principles and observations contained in the book, are founded on the contrapuntal style of Bach, Händel, and other classic masters who followed our tonal system of major and minor keys in their writings.

The aim of the pupil's studies in counterpoint is, to prepare him for the study of canon and fugue; but even the disciple of art who does not intend, or is not able, to become a composer, will be enabled by such study to penetrate deeper into the works of the classic masters, and better to apprehend the sublimest creations of their art. But let no one imagine that in a course of contrapuntal study it suffices only to read or learn the rules; this could be done very easily and quickly. True progress can be made in this, as in all other disciplines of art, only by dint of serious and conscientious work. Not until the student shall have worked out the exercises contained in the Manual in proper sequence and with due attention, will he be prepared to proceed to the study of Canon and Fugue.

S. JADASSOHN.

Leipzig, August, 1883.

PREFACE TO THE THIRD EDITION.

TOGETHER with the Third Edition, a considerable number of "Exercises and Examples for the Studies in Counterpoint" have been published separately. Both teachers and students will find them of practical utility when used in conjunction with the exercises given in the Manual itself.

S. JADASSOHN.

Leipzig, October, 1896.

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PART THE FIRST.

SINGLE COUNTERPOINT.

CHAPTER I.

Equal Counterpoint.

§1. Under the term "Counterpoint" we understand the independent leading of one or several melodic parts, in similar or contrary motion, with an observance of a natural and correct chord-progression. The essence of counterpoint is, therefore, melodic; each of the melodies thus combined should be independently led, and each should be on a par with the rest as a member of the Whole. This principle results, in duple, triple, and quadruple counterpoint, in the ability to let the two, three, or four contrapuntal parts exchange, at pleasure, their mutual positions. Thus, each part may become, in turn, soprano, alto, tenor, or bass.

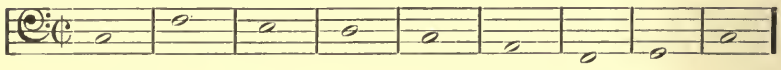
In the course of our exercises in harmony, which had to do, primarily, with the structure and progressions of chords, we have already recommended that the student should give some care and attention to the leading of the parts in a melodic sense. The last exercises in the Manual of Harmony were especially devoted to the development of the bass and the soprano. Consequently, beginning where these exercises left off, we may now commence those in single counterpoint. A distinction is made between Equal Counterpoint, in which only notes of the same time-value are set to a cantus firmus, and Unequal Counterpoint, in which notes of different time-value are opposed, either in one part or in several parts, to those of the cantus firmus. In equal counterpoint, the leading of the parts will be only *melodically* independent; in unequal counterpoint, it will be independent both *melodically* and *rhythmically*.

When other parts are added, in equal counterpoint, to a cantus firmus, this exercise is distinguished from the last ones in harmony simply by the circumstance, that the choice of the chords is free. This renders it possible, however, to pay more particular attention to the independent melodic leading of each and every part.

We again begin with exercises in four-part writing, giving a cantus firmus in the bass, to which the student is now to add the three

higher parts in several different ways, selecting not only different positions and inversions, but also different chords. For the first few times of working out a cantus firmus, only chords proper to the key should be used; the student will also do well to choose, at first, as simple harmonies as possible, passing over very gradually to the employment of the more unusual chords. Only after one and the same cantus firmus has been worked out several times with different chords proper to the key, should one proceed to introduce modulatory effects; and these latter must not lead too far away, or appear forced, or as a straining after effect. To illustrate the foregoing, we append various workings-out of the following bass:

Cantus firmus.



NOTE.—The student ought always to write out his exercises in four different clefs. Our examples are written on two staves merely to save room. [The ties mark the preparation of dissonances.]

1.

2.

3.

4.
6 5
6
4 3
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6 5
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4 3
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6 5
6.
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6
4 3
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6 5
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4 3
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6
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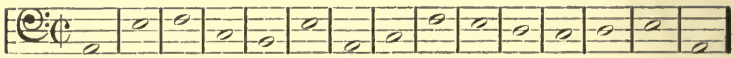
4 3
7

9.
10.
11.
12.
13.

In the bass given above, only the six notes of the second, third, fourth, fifth, sixth and seventh measures permit a variation in the harmony; the chords in the first and closing measures must necessarily be the tonic triad; that of the measure before the last must be the dominant chord, to prepare the close. Nevertheless, this cantus firmus admits of a great number of different workings-out. The first two of the above examples contain only triads; in the third and eighth the dominant seventh-chord is employed; in Nos. 4, 5, 6, 7, 11, 12, and 13, subordinate chords of the seventh proper to the key are used; in Nos. 9 and 10 we find the subordinate seventh-chords on the 2nd and 7th degrees in *C* major, with altered root and altered third; only the last three examples show a transient modulation to the dominant triad in *a* minor, in which, of course, the chromatic alteration occurs in the same part (alto), to avoid the inharmonic relation. This cantus firmus would also permit other developments; those given above will suffice, however, to show the pupil how the exercises are to be worked out. But it is not necessary to begin by working out the following given basses only in triads, as was done in Examples 1 and 2.

Exercises.

17.



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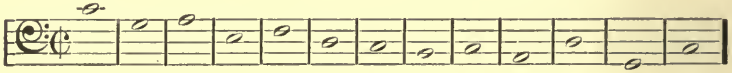

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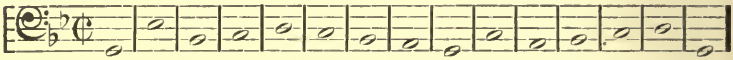

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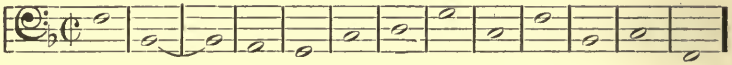

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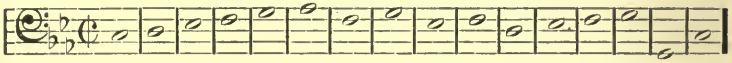

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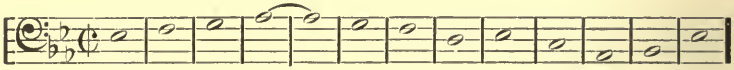

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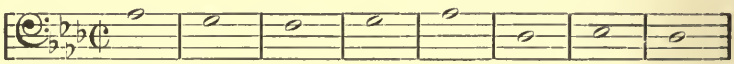
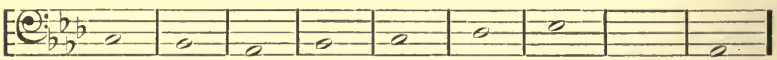




25.

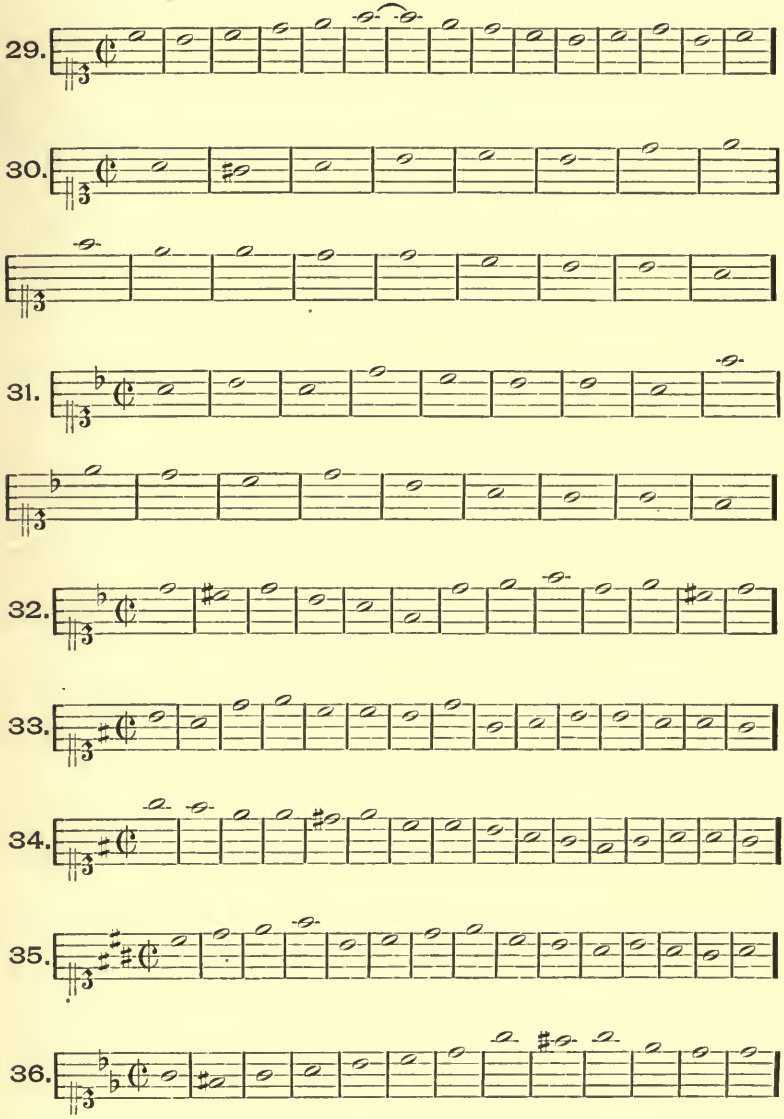
As an aid to the student, a few beginnings for the working-out of given bass No. 17 are appended.

From the beginnings shown in No. 26, the student will perceive that this same bass may be worked out in very many other forms.

The Cantus Firmus in the Soprano.

§2. We now give a cantus firmus in the soprano; the leading of the bass requires, in this case, the greatest attention. (See Manual of Harmony, §61.) No new rules are needed here; as a practical guide, the beginning of cantus firmus No. 31 is worked out below in several forms.

Exercises.

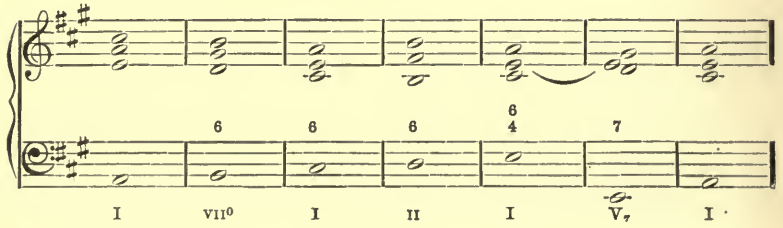


Exercises Nos. 30, 32, 34 and 36 contain the leading-notes of the minor scales concerned, and are, of course, to be worked out in minor.

It is evident, from the note $D\sharp$ in the fifth measure, that cant s firmus No. 34 is to be worked out in *e* minor. We give the following by way of illustration.

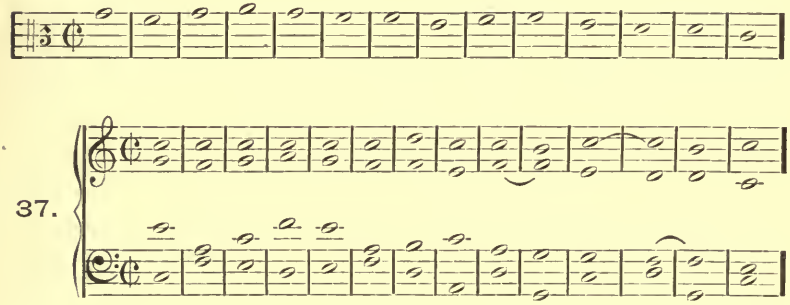
A working of cantus firmus No. 35 might be presented in the following form:

N. B.—The seventh must be led upward, because its natural tone of resolution is taken by the bass. (Compare, concerning this point, Manual of Harmony, §45.)



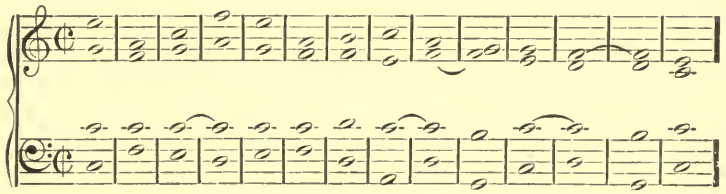
The Cantus Firmus in the Inner Parts.

§3. It is far more difficult to add contrapuntal parts to a cantus firmus set in the alto or tenor, than to the same in one of the outer parts. Although the leading of the inner parts, in any four-part movement, ought to be melodically independent, it must, when the cantus firmus is in one of the outer parts, necessarily have a smooth, even character; because the inner parts, frequently restricted in scope by the outer parts, cannot move with the same freedom of melodic development as the soprano and the bass. Now, if the principal melody, the cantus firmus, be set in an inner part, the leading of the soprano is the chief point which we have to consider. This highest part must never exhibit the smooth, even progression and character of an inner part. (Touching this point, compare Manual of Harmony, §61.) A working-out of an example with the cantus firmus given to the alto, such as is found in No. 37, would be unskilful in the extreme.



37.

The above example may easily be improved by letting soprano and tenor exchange places; in which form it appears in No. 38.



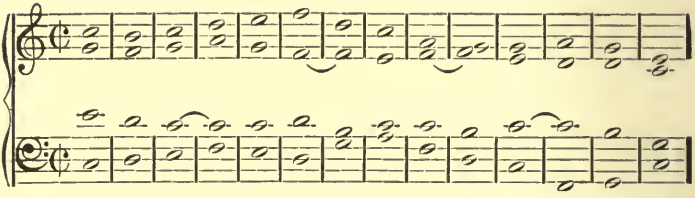
38.

Below are given two further illustrations with the same cantus firmus in the alto. In these the tenor has a more melodic leading than in No. 38, where it appears merely as the inversion of a soprano led, intentionally, as unskilfully as possible.

39 *a.*

or:

39 *b.*

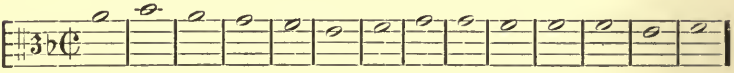


The following exercises are for a cantus firmus set in the alto or tenor. Too much time must not, however, be spent upon such work. The student will not attain perfect facility till later, after he has learned to solve more complicated contrapuntal problems.

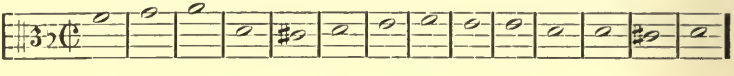
Exercises.

THE CANTUS FIRMUS IN THE ALTO.

40.



41.



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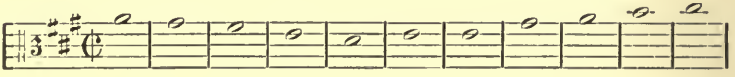

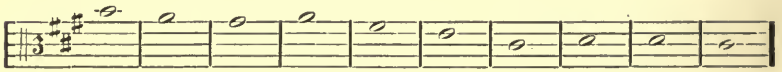

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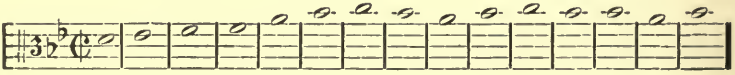

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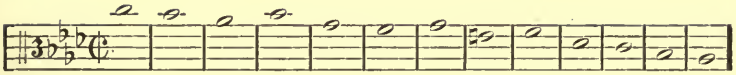
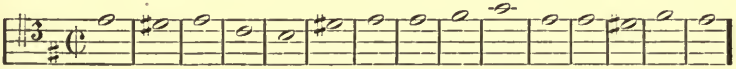


THE CANTUS FIRMUS IN THE TENOR.

45.

46.



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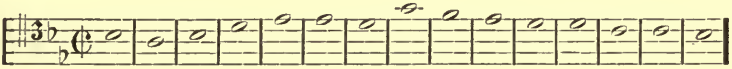

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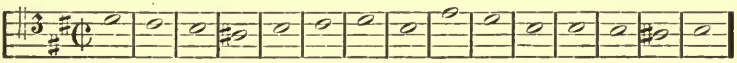
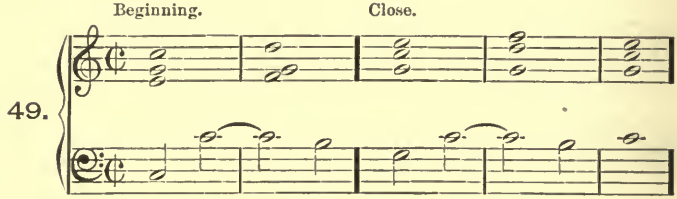


CHAPTER II.

Unequal Counterpoint.

§4. In equal counterpoint, the leading of the several parts is independent only in a melodic sense. In unequal counterpoint, the independence of the parts is essentially increased by the greater freedom in rhythmic movement of one or more parts opposed to the cantus firmus. Students were formerly required to write two, three, four, six, or even eight notes to one note in the cantus firmus, and to practise this, at first, by giving the more rapid movement to only one part at a time. It is sufficient, however, for the student to write, at first, two notes, and then four notes, to one in the cantus firmus. All other forms of movement, in duple and triple time, are derivable from these two simple forms. On the other hand, we retain the method of giving the rapid movement to one part at a time; though in practice it more frequently happens that several parts have it either simultaneously or alternately. True, it is more difficult to keep up this movement in one part alone, but for that very reason the attention will be directed to the leading of each separate part. After the student has practised the movement with each part by itself, it will be an easy matter for him to write a free and flowing movement, now in all the parts together, and again passing from one to the other, to a given cantus firmus.

We begin by giving the bass two notes, against one in the cantus firmus. Each note of the counterpoint should be a simple chord-note. Suspensions, even when well prepared (by a leap), can be but rarely employed. They are best introduced at the beginning, or just before the close of the exercise; e. g.,



In the midst of the movement, the introduction of even a well-prepared suspension has a disagreeable effect, because it checks the movement of the bass. We learned, in the harmony-course, that a suspension in the bass can, in most cases, be employed only before the third of a chord.

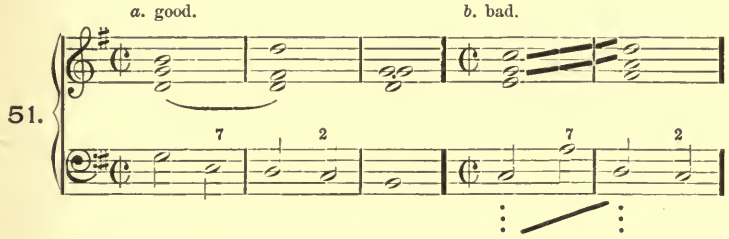
Now, if a suspension, as being a check to the movement, is to be employed very rarely and cautiously in the counterpoint of the bass, it will be readily perceived that the tying of a note in a chord to the same note in the following harmony must be sedulously avoided. There remain, consequently, only the three following resources for the leading of the bass:

1. By a leap from one tone to another in the same chord.
2. Into the seventh of any seventh-chord, this seventh entering on the weak beat as a passing-note with descending progression.
3. Into the root of any seventh-chord, this root entering on the weak beat by a leap from a chord of the sixth.

These three ways of leading the bass are shown, in two different combinations, in the examples below.

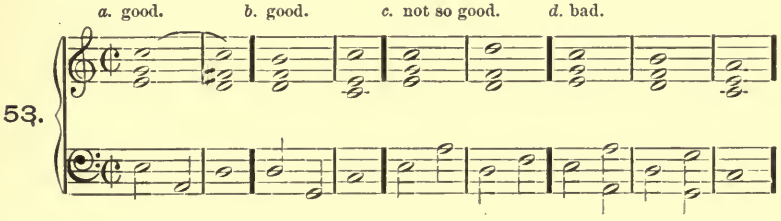
The last measure of No. 50 *b* shows that it is allowable to leave out the third of the chord on the second (weak) beat; but it should never, in triads, be omitted on the strong beat, and, in seventh-chords, only in very exceptional cases.

Occasionally, too, the bass may leap from the root of a triad to the root of a seventh-chord on the weak beat; provided, that the aim of this leading is not merely to cover up incorrect consecutive octaves by retarding them. Ex. 51 *a* is quite correct; but Ex. 51 *b* is inadmissible.



The open consecutive octaves and fifths over the bar, which would result but for the leap in the bass, are not covered even by this wide leap of a sixth. Counterpoint like that in Ex. 52, below, is not to be tolerated.

The contrapuntal movement does, however, neutralize the retarded consecutive octaves in certain cases. This often occurs when the bass leaps, from the position of the sixth-chord (of the triad) into the root of a seventh-chord. When the leading, in such cases, is in contrary motion, the effect is good, more especially when two chords of the seventh are connected (53 *a*).



§5. More than three notes belonging to one and the same harmony, and progressing in the same direction, should not be written consecutively in the counterpoint. The leading of the bass in Ex. 54 is bad.

54.

Here the bass takes, in the same direction, the notes *C-E-G-B* (seventh-chord on the 1st degree in *C* major), then *C-A-F-D* (II_7), *A-F-D-B* (VII°_7), and *F-D-B-G* (V_7). Such progressions must always be carefully avoided. At the close (measure before the last), the bass may take with good effect a leap of an octave, best from above downward, but also from below upward. At the beginning, too, an octave-leap may occur, best from below upward, and in the first measure. In the midst of a movement, however, octaves in the bass should be employed very sparingly, and only in exceptional situations.

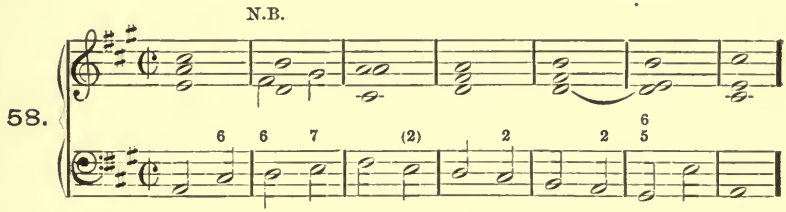
55.

§6. The contrapuntal movement seldom or never extends into the last measure; in the first it may also be omitted, and the bass may, occasionally, not enter till the second measure.

56.

No other passing-note besides the seventh on the weak beat, progressing stepwise from the octave of the root, and proceeding downward, is permissible. The leading of the bass in 57 *a* is wholly bad; that at 57 *b* is good.

As the only diatonic progression accorded to the bass is the seventh mentioned above, and as this part must generally move by leaps, we may, in special cases, write two chords to one of the cantus firmus under proper conditions, in case this procedure permits the bass to progress diatonically; provided, that the harmonic connection is clear, natural, and easily understood, as is shown in Ex. 58 at N.B.



§7. With the triad on the 1st degree in minor, the seventh in the bass, following the root of the triad, must always be, in conformity with the melodic minor scale, the natural (i. e., not raised) 7th degree of the minor scale.

59.

In the first measure of Ex. 59, the leading of the bass can be no other than *A-G-F*, etc. The 7th degree of the minor scale is, therefore, not raised in this case.

Retarded consecutive octaves, such as are found in sequence-form on the weak beat in several measures of Ex. 60, are not permissible, more especially as the monotonous and stiff leading of the outer parts is not good.

60.

Retarded consecutive octaves between the first tone (on the strong beat) of one measure to the second tone (on the weak beat) of the next, are, however, entirely neutralized in effect by the two interposed tones, and therefore allowable.

61.

An isolated pair of consecutive octaves from one weak beat to the next weak beat, is allowable; but such octaves must not appear in several successive measures, as in Ex. 60. No fault can be found with Ex. 62; Ex. 63 has the same beginning, but the further progression is bad.

Quite correct.

62.

Not good.

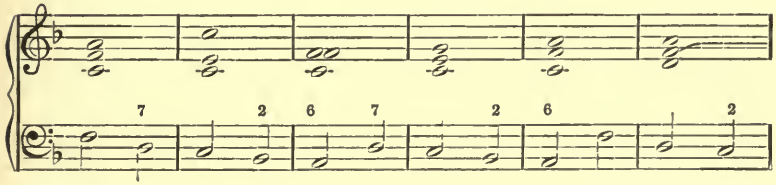
63.

§8. We shall now give the student some illustrations of a counterpoint of two notes in the bass against one in the cantus firmus, which latter may be set either in the soprano, the alto, or the tenor.

The Cantus Firmus is in the Soprano.

N.B.[1]

64.



At N. B. 1 the seventh *F* in the alto must be led upward, because the passing seventh *F* in the bass has to progress downward. [The chord on the weak beat of measure 5 is considered to be a chord of the 2d (though it is really a 6-4 chord) because of the impression made by the fundamental *G* in the bass, on the strong beat. Tr.] In like manner, at N. B. 2, the seventh *F* in the alto must go upward, because the bass leaps to the proper tone of resolution, *E*. (See Manual of Harmony, §45.) At N. B. 3, the retarded consecutive octaves on the weak beat, between the outer parts, are permitted. (See Ex. 62.)

The next counterpoint is written to the cantus firmus given in Ex. 44, the c. f. in the alto.

This example requires no further explanation.

The next is a working-out of the cantus firmus given in No. 48, set in the tenor, with a counterpoint of two notes against one in the cantus firmus.

No. 65 might also begin as follows:

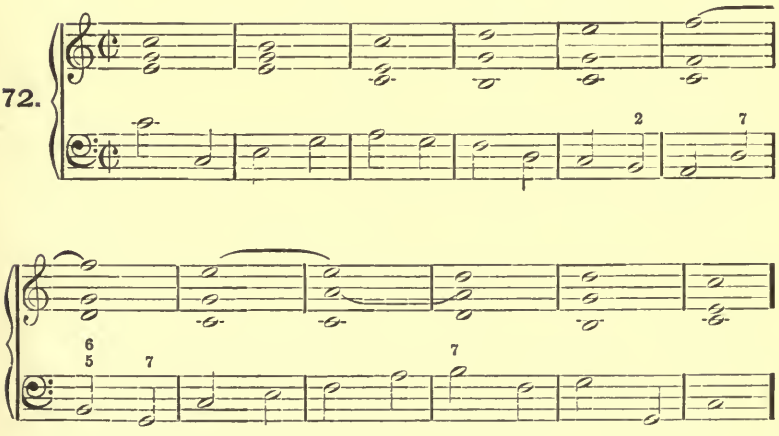
In order to furnish the student with as much practical guidance as possible, we add several workings-out of the cantus firmus given below; only the last contains a modulation.

69.

70.

71.

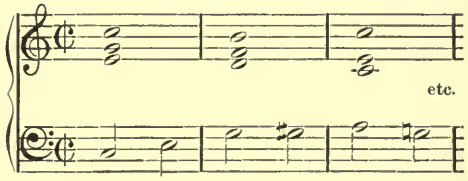
72.



73.

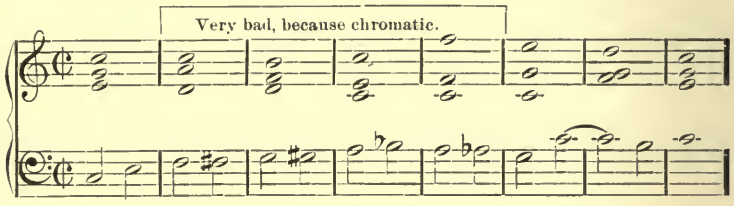
A chromatic passing-note, as at N. B. in Ex. 73, may occasionally be employed; such a note then assumes the character of an altered tone progressing upward from the natural tone. This does not give a true modulatory effect. The beginning of the preceding cantus firmus may, therefore, also take the following accompaniment:

74.



But several such chromatic progressions must never follow each other in succession, for then the leading of the counterpoint would take on a "whimpering" *(heulende)* expression, as the old musicians put it. The essential characteristic of genuine counterpoint is diatonic melody. The following illustration is, therefore, wholly to be condemned. (Compare Man. of Harm., §57, Exs. 301 and 302.)

75.



The seventh on the weak beat in the alto, in Ex. 73, measure before the last, is allowable in any part at the close.

§8. The student may now work out some exercises, setting two notes in the bass against one in the cantus firmus. He should take, for the soprano, any appropriate cantus firmus found in the Examples from No. 29 to 36; for the alto and tenor, from No. 40 to 48. But

now in this work in unequal counterpoint, the student ought not to rely in the least on his former work with the same cantus firmus in equal counterpoint, or on any earlier harmonizations. By so doing he would not facilitate matters, but only render them more difficult. If he were always to retain the same harmony, it would be a purely mechanical process to insert a second half-note upon each weak beat in the bass, and one wholly reprehensible because wholly inartistic. And he would also speedily perceive, that methods which were quite fit and proper for working out exercises in equal counterpoint, are very frequently neither fit nor proper for work in unequal counterpoint.

On attentively examining Exs. 64, 65, 66, 68, 69, 70, 71, 72, and 73, no one can fail to notice that, in the counterpoint of the bass, the fifth of a triad, falling on the weak beat, was employed only very rarely (Exs. 65 and 71). But such "after-striking" fifths on the weak beat are by no means forbidden. The next contrapuntal illustration is quite correct, although the after-striking fifths of the triads on the 1st and 4th degrees are introduced.

76.

Consequently, such after-striking fifths are not forbidden in the case of triads, and still less in seventh-chords, in which they form a chord of the third and fourth on the second beat. But we must frankly admit, that the frequent use of the after-striking fifth, in the case of triads, renders the effect of the counterpoint in the bass rather feeble, lame, and awkward. We therefore warn the student against a too frequent employment of this interval. For the above reason, Ex. 77 cannot be praised, although it does not transgress any of the rules already given.

77.

These after-striking fifths of triads, marked *, may be readily avoided, as we show in Ex. 78.

78.

In closing this chapter we desire to call attention to the fact, that it is not advisable to keep the student too long at work on these (by no means easy) exercises. For, in practice, mixed counterpoint in several parts at once is usually employed. Moreover, the same and similar exercises will be repeated in the three-part and two-part exercises. In instrumental and vocal instruction, the student is not kept at work on one and the same *étude* until he can perform it perfectly. Going on to other new exercises, he gradually learns to master the earlier difficulties with increased skill. As soon as the student has acquired some little dexterity in the writing of a contrapuntal bass in two notes, the following chapter should be taken up.

CHAPTER III.

The Counterpoint in the Higher Parts.

§10. When it is required to write, in the counterpoint of one of the higher parts, two notes against one in the cantus firmus, eight different kinds of progression are allowed, namely:

1. The leap of a tone to another tone belonging to the same chord.
2. Suspension.
3. The tying-over of any chord-tone to the same tone in the following chord in the next measure.
4. Any "after-striking" seventh on the weak beat, descending from the octave of a root, and immediately progressing downward.
5. The leap to the root of a seventh-chord, when the tones forming a triad in the latter were already sounded on the strong beat.

6. The leap to the dominant seventh, and to any other minor and diminished seventh, where this progression serves as a fitting preparation for the ensuing (suspended) minor or diminished seventh. A leap to a major seventh should always be avoided; consequently, a suspension can be prepared by a major seventh only in exceptional cases and under special conditions, as, for instance, in a sequence of suspensions. (See Ex. 85 *b*, measure 3.)
7. Suspension before the root of any fundamental triad in the key, even when this root is already present, sounding together with the suspended tone, in an inner part. The root must, however, be at an interval of a ninth from the suspension, and below it. (See Manual of Harmony, §57, Ex. 257 *b*, *c*, and *d*.)
8. A suspension prepared by an after-striking seventh progressing stepwise from the root of the triad on the strong beat, when said suspension is in the midst of three or more suspensions or tied harmonies, which all together form a sort of chain or sequence.

NOTE.—The reason why sevenths cannot be used in preparing suspensions, excepting in the cases enumerated under 6 and 8 above, is easy of comprehension. The sevenths themselves are dissonances, and, as such, require resolution. Only the leap to the minor or diminished seventh gives these intervals sufficient force and momentum (so to speak) to support and prolong the following dissonance of the suspension. The cases mentioned under 6 and 8 are referable to the peculiar characteristics of the sequence.

Illustrations of these Eight Rules.

(1.) The leap.

79.

(2.) The suspension.

80.

(3.) Tied notes.

81.

(4.) After-striking seventh.

82 *a*.

Even progressions like those under 82 *b* may be written without hesitation.

82 *b*.

An after-striking fifth, following a chord of the sixth, is to be conceived as the seventh of an incomplete chord of the fifth and sixth, the root of the fundamental seventh-chord having been heard just before in the same part.

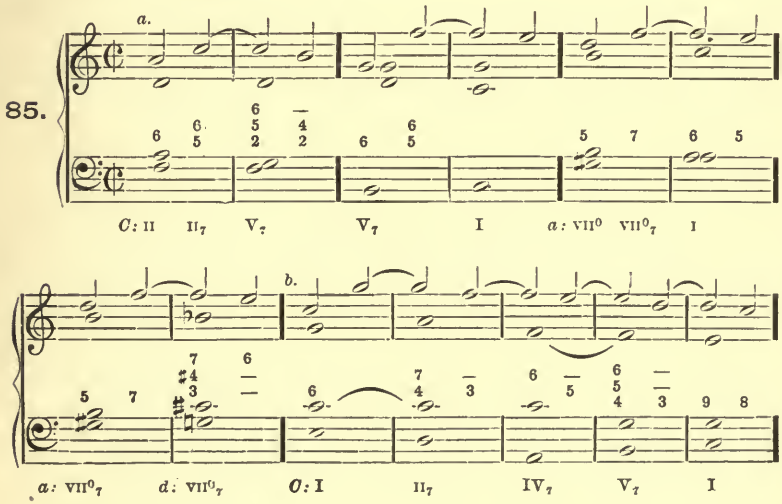
(5.) After-striking root of seventh-chord.

83.

This kind of progression will be used but seldom, and, as a rule, in the manner shown in the four measures of No. 83. In such cases, the seventh-chord on the weak beat must always appear as a complete chord of the fifth and sixth with all its intervals. Progressions like those given under No. 84, are not to be commended, though in practice they may perhaps be occasionally employed.

In Ex. 84 *a*, the chord of the fifth and sixth sounds empty, its third (the fifth of the fundamental chord) being omitted. At *b*, the sixth (the third of the fundmental chord) of the chord of the third, fourth, and sixth is wanting. At *c*, the root of the seventh-chord on the 1st degree enters by a step, not by a leap; consequently, the effect is weak, although the chord of the fifth and sixth appears complete, with all its intervals, on the second beat.

(6.) The leap to the minor and diminished seventh in order to prepare a suspension; and the suspension prepared, in a sequence, by a major seventh.

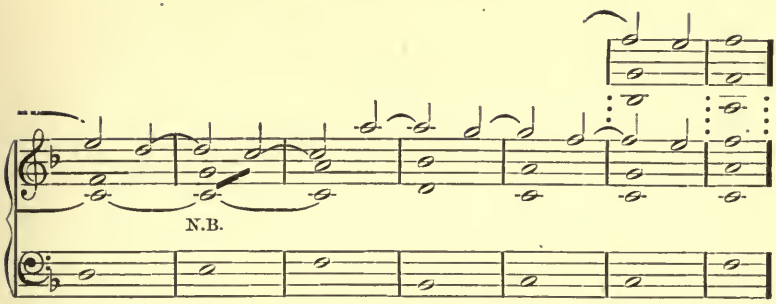


Always avoid taking the major seventh by a leap; consequently, it cannot be used, like the minor or diminished seventh, to prepare a suspension. Ex. 85 *b*, measure 3, shows how the major seventh, entering by a step and on the weak beat after the octave, may be used to prepare a suspension in the midst of a succession (sequence) of suspensions. In a seventh-chord with altered fifth, to be sure, the dissonance of the major seventh is not so harsh in effect; but then no suspension is possible, because the altered fifth must always be led upward (see Man. of Harm., §48, p. 119*), and would, therefore, take the tone of resolution of the suspension before the latter was resolved.

When two contrapuntal parts are set in half-notes against whole notes in the cantus firmus, it would be possible to lead them thus:

We subjoin the working-out of cantus firmus No. 100 in sequence-form.

* The page-numbers refer to the Revised English Edition of Jadassohn's "Man. of Harm.", published by G. Schirmer, New York.

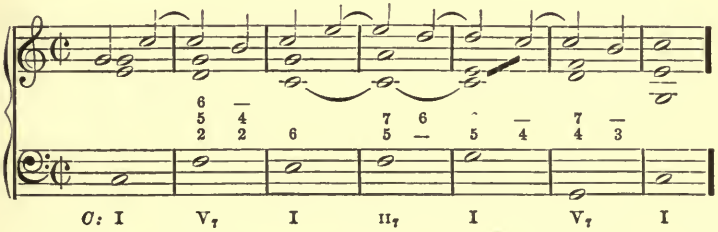


N.B.—Compare Manual of Harmony, §53, p. 152, Ex. 257 *c*.

(7.) Suspension before the root of any fundamental triad, even when the tone of resolution of the suspension is already present in an inner part. (Study the reason for this, and the examples in notes, in Manual of Harmony, §53, Ex. 257 *b*, *c*, and *d*.)

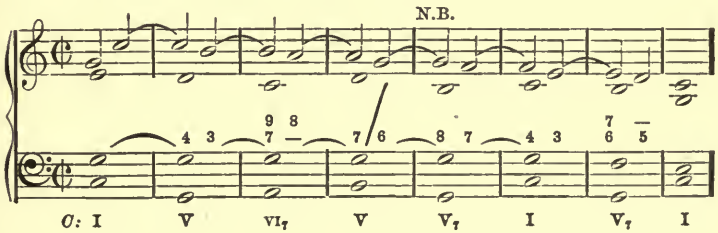
Suspension before the root of the tonic triad.

86.



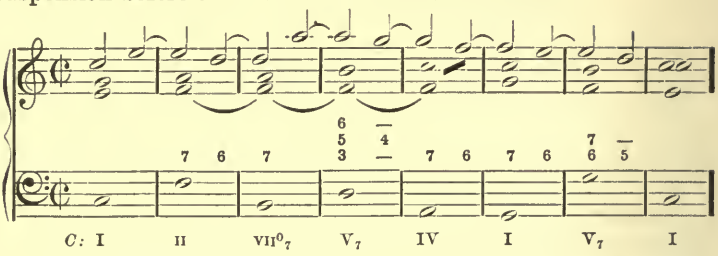
Suspension before the root of the dominant triad.

87.



Suspension before the root of the subdominant triad.

88.

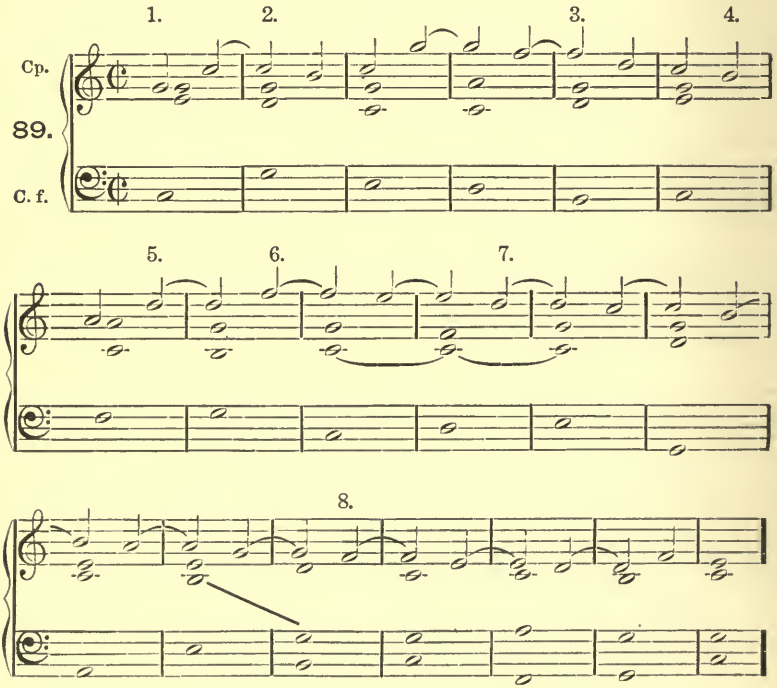


(8.) Suspension prepared by the after-striking dominant seventh, progressing stepwise.

An example of this preparation may be seen at N.B. in Ex. 87, measures 5 to 6.

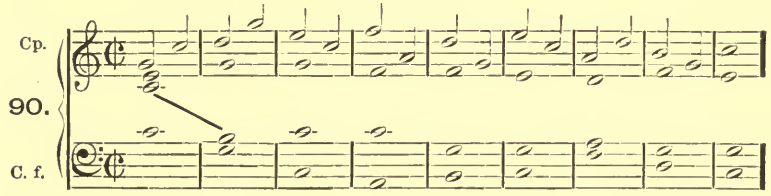
§11. We shall now begin our exercises with the counterpoint in the soprano to a cantus firmus in the bass; exhibiting the employment of all eight kinds of progression in one example in notes. To add to its perspicuity, each kind of progression is numbered, when it first occurs, in conformity with the scheme presented above.

89.



The student must not assume, however, that he is obliged to employ all these eight different styles of progression in each exercise. On the contrary, he ought to use only the most usual kinds, which are numbered, respectively, 2, 1, 4, 6, 3. The succession given here is intended to express our opinion of the order of precedence. Thus, we consider the suspension to be the best means for carrying on the progression of the counterpoint in two notes; tied notes, on the other hand (especially such used in several successive measures), should be most sparingly employed. More than two successive leaps are not in conformity with the diatonically melodic nature of counterpoint. On this account, the following counterpoint is not to be commended, though it does not transgress any of the given rules.

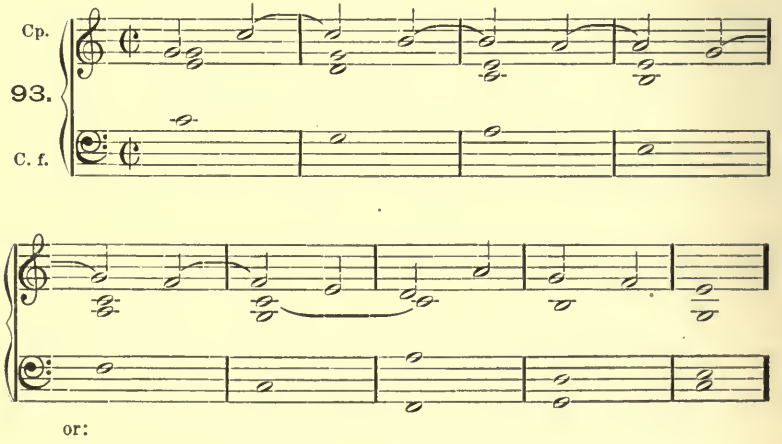
Not good, on account of too many leaps.



As a general rule, it is best to employ in alternation the ordinary kinds of progression as their use appears convenient and appropriate; and to use the less common ones (under 5, 7, and 8) only where they seem peculiarly adapted for the carrying-out of the contrapuntal progression. Suspensions alone may be used for several successive measures; but do not insist on overloading the work with suspensions. Taste and sound musicianship must decide, in each case, what kind of progression is to be employed. The best test of the excellence of any counterpoint, is the degree of its difficulty for singing. Of course, a healthy, natural harmonic progression is a *sine qua non*. A sequence-like leading of the contrapuntal part must not continue through more than three successive measures.

The first four, or even six, measures in Ex. 91 are not bad; but the continuation in similar style grows monotonous. Under certain conditions, even a sequence-like ascent of the counterpoint at the beginning of a movement has a very good effect; but the repetition of the sequence or the sequence-like progression must not overstep three measures at most. The beginning of Ex. 92 is, therefore, good, as were the first measures in Ex. 91.

Where the cantus firmus itself has a progression in regular cadence-form, it is best to lead the other parts likewise, and also the counterpoint, in sequence-like progression; e. g.,

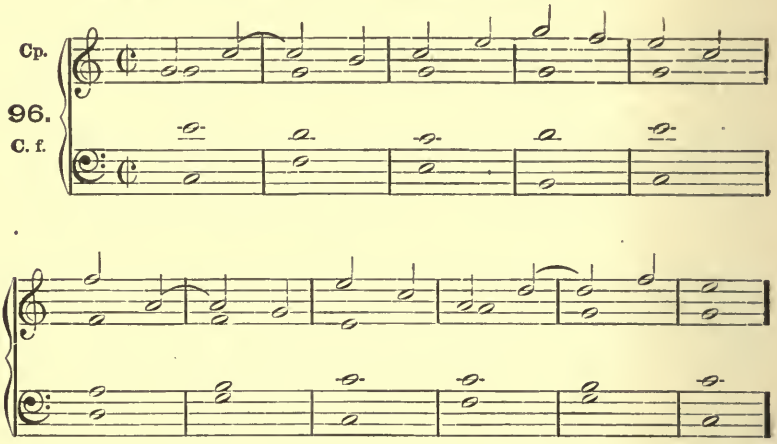


Or as in the next example:

§12. Here follow a few more illustrations of a counterpoint in the soprano to a cantus firmus in the alto or tenor.

In Ex. 95, the cantus firmus is in the alto.

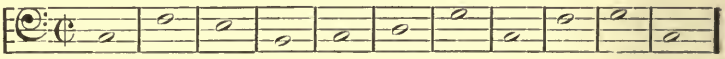
In Ex. 96, the cantus firmus is in the Tenor.



The student has now to write a counterpoint of two notes, in the soprano, to each cantus firmus given below for bass, alto, and tenor. In case more or different exercises should be desired, the cantus firmus in any of the preceding examples may be provided with a counterpoint in the soprano.

Exercises.

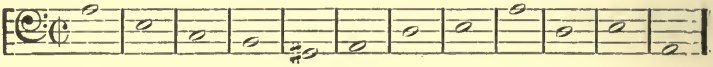
97.



NOTE.—Compare the given bass, No. 97, with Ex. 96.

98.

99.



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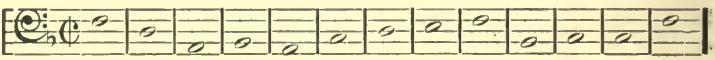

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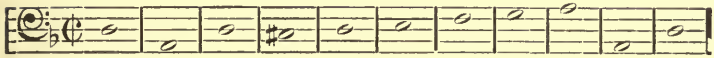

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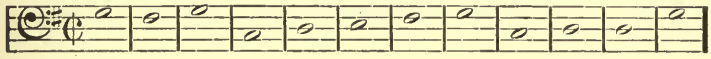

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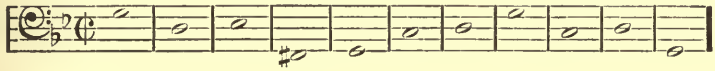

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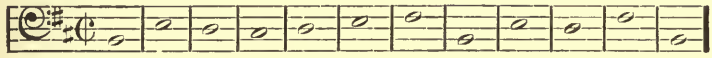

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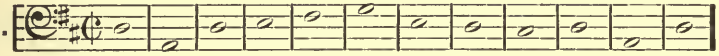
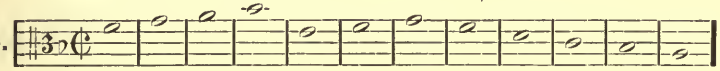


Cantus firmus for Alto.

106.



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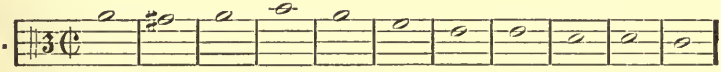

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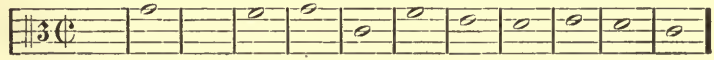
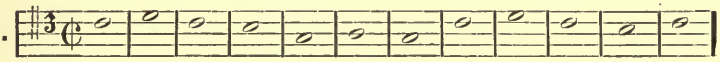


Cantus firmus for Tenor.

109.



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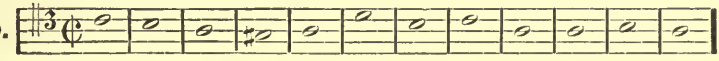
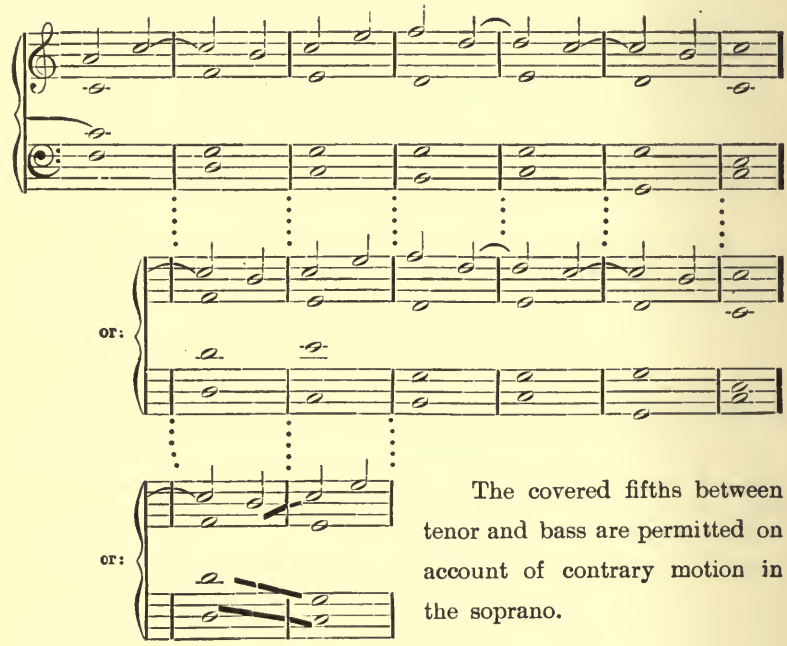


For the working-out of cantus firmus 108 we add a few hints. The cantus firmus is set in the alto; the counterpoint in the soprano

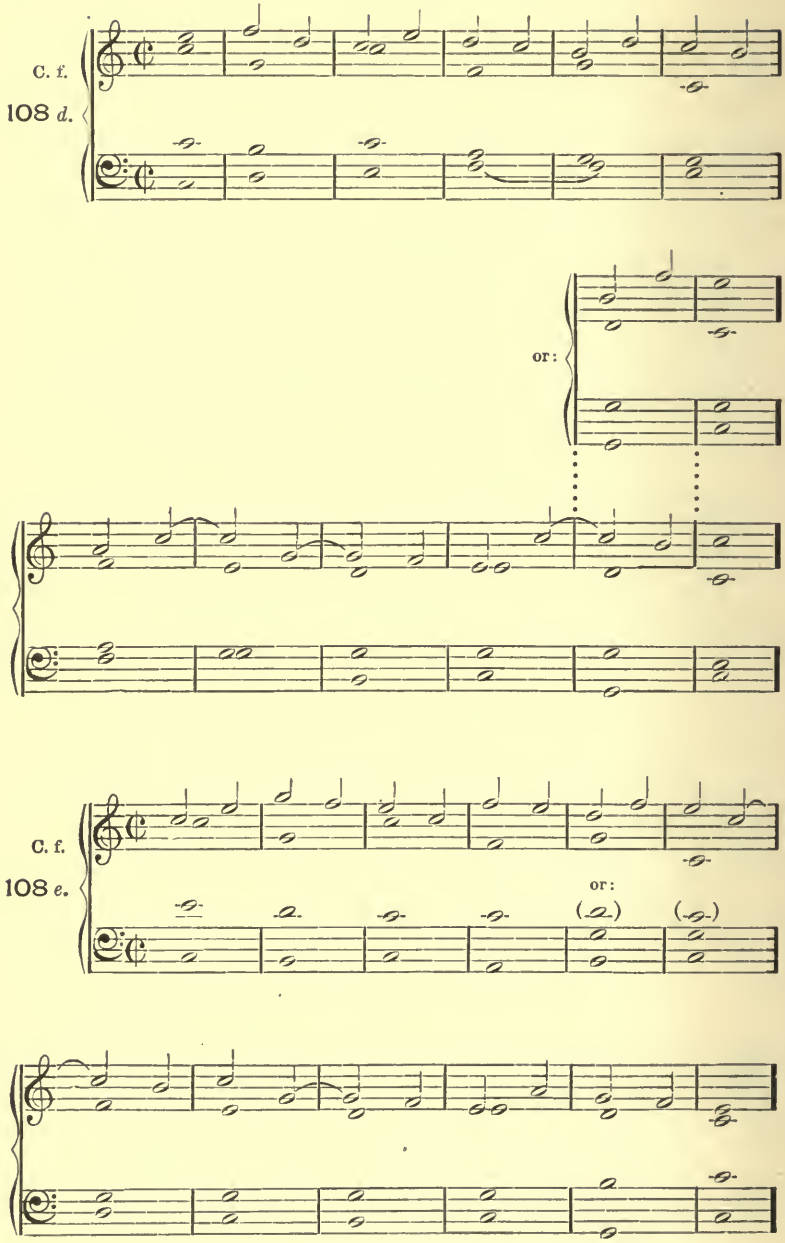
should have two half-notes against each whole note in the cantus firmus:

N.B.—Compare Manual of Harmony, §53, p. 152, Ex. 257 *b*.



The covered fifths between tenor and bass are permitted on account of contrary motion in the soprano.

or:
or:
C. f.
108 c.

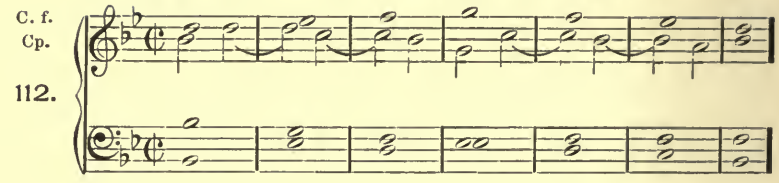

C. f.
108 d.
or:
C. f.
108 e.
or:

§13. For the leading of a counterpoint in the alto or tenor, the rules given above (§10) are applicable. The seventh kind of progression, however, can be employed only in the alto. Ex. 111 exhibits this case twice, in the measures marked N.B.

Cantus Firmus in the Soprano.

The contrapuntal progression in one inner part alone, is, however, much harder to write than in an outer part; the kinds of progression will generally be limited to Nos. 1, 2, 3, 4 (the leap, the suspension, the tied note, and the after-striking seventh). Occasionally, too, we cannot help dividing the two inner parts by an interval exceeding an octave; but this must not continue too long, otherwise the harmony will sound empty. The following working-out of cantus firmus No. 111 is, for this reason, not good.

Bad, on account of too wide interval between inner parts.



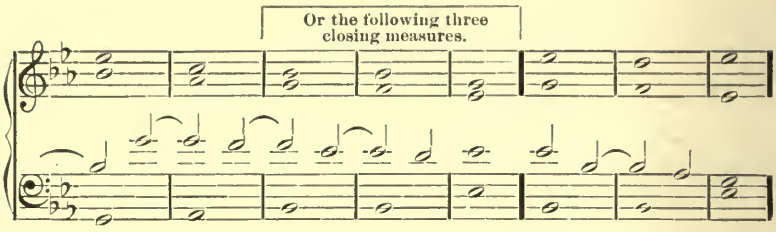
By way of illustration, we now give a working-out of a cantus firmus, set in an inner part, in six different examples.

The Cantus Firmus is in the Soprano, the Counterpoint in the Alto.

The Cantus Firmus is in the Soprano, the Counterpoint in the Tenor.

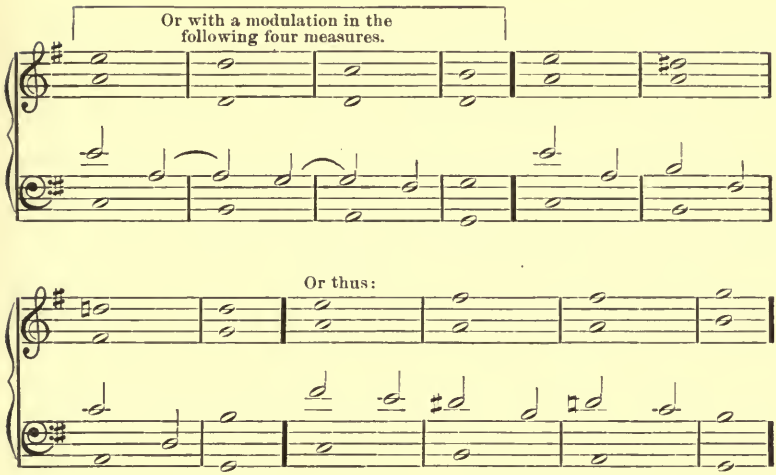
The Cantus Firmus is in the Tenor, the Counterpoint in the Alto.

The Cantus Firmus is in the Alto, transposed into $E\flat$ major; the Counterpoint in the Tenor.



The Cantus Firmus is in the Bass, transposed into *G* major; the Counterpoint in the Alto.

The Cantus Firmus is in the Bass, the Counterpoint in the Tenor.



Exercises.

NOTE.—The cantus firmus is to be transposed, for the alto or bass, into some other suitable key.

§14. After these exercises we may advance to others, in which the counterpoint will be set, sometimes alternately and sometimes simultaneously, in two and three parts against the cantus firmus. The simple mechanical process would be, first to work out the cantus firmus in equal counterpoint, and then to write the contrapuntal movement in any part or parts, in turn, wherever this could be effected most easily and naturally. However, we by no means recommend this process to the student. For it is not desirable that he should

work a contrapuntal movement, piecemeal, into an exercise previously worked out without reference to a freer motion of the parts. An unskilled beginner, to be sure, may be allowed to employ this style of work for his first attempts. But he should soon learn to conceive his work in a freer and more artistic style, in which the contrapuntal movement to the cantus firmus is, from the very start, thought out and invented to fit the progression of the latter. Simultaneous contrapuntal movement in two or three parts may, occasionally, have an excellent effect. But too long continued movement in several parts together has a tedious effect. By way of illustration, eight workings-out of cantus firmus No. 120 are given below. The first example of each pair is simpler, only one part having the movement in alternation with another; whereas the second example exhibits a more varied movement in two or three parts. But the student is not required to observe this order; he may employ the contrapuntal movement, at pleasure, in one or two parts, or sometimes even in three, in one and the same exercise.

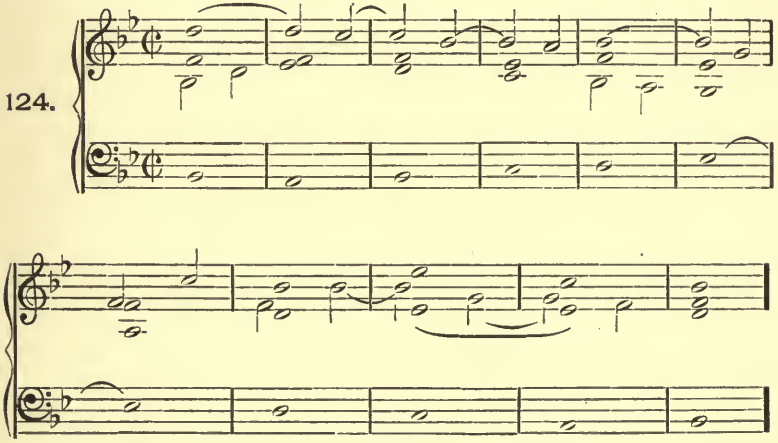
The Cantus Firmus in the Soprano.

122.

123.

The Cantus Firmus in the Bass.

124.

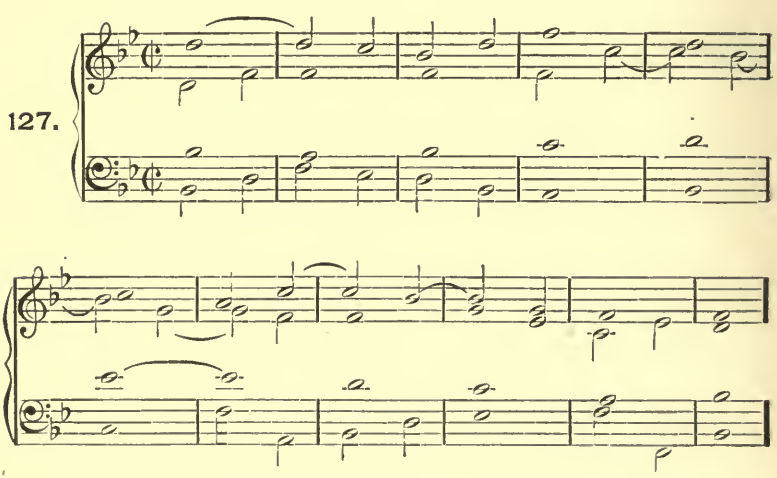


125.

The Cantus Firmus in the Tenor.

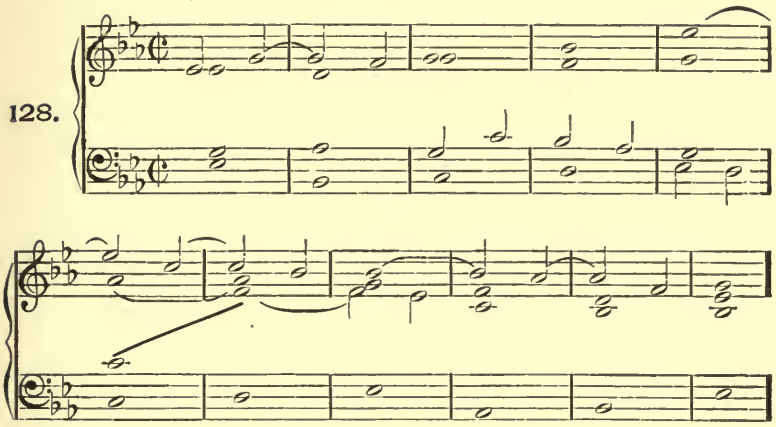
126.

127.

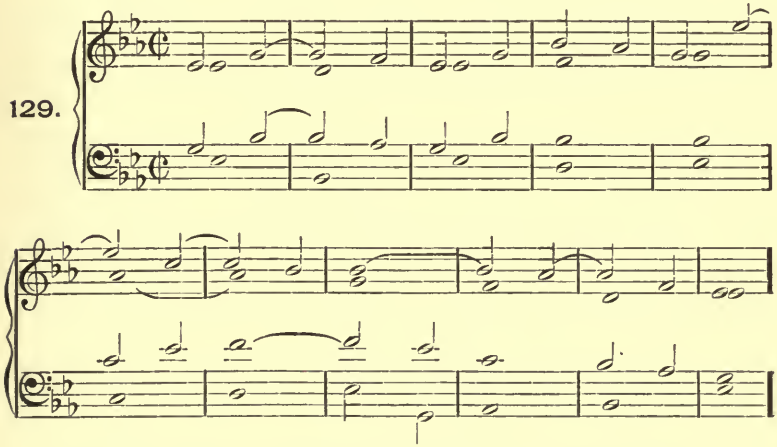


The Cantus Firmus in the Alto, transposed into $E\flat$.

128.



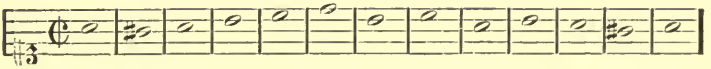
129.



The following exercises are to be worked out in the manner shown in Examples No. 122 to 129. When the cantus firmus is in the bass or alto, it may be transposed into other keys, wherever the range of the voices may require such transposition.

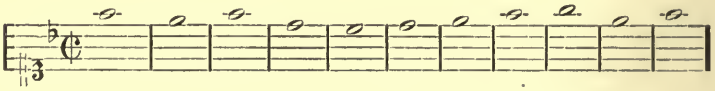
Exercises.

130.



131.

132.



Should other exercises be needed, any suitable cantus firmus in former exercises may be selected for working out in this manner.

CHAPTER IV.

Counterpoint of Four Notes against One in the Cantus Firmus.

§ 15. In a contrapuntal movement of four notes against one in the cantus firmus (i. e., 4 quarter-notes against 1 whole note), the following rules govern the progression of all the parts:

1. The first note in each measure must be a chord-note.
2. Between two chord-notes, passing-notes in stepwise progression may be introduced.

Avoid changing-notes, because, at the beginning of a measure, they often conflict with the first rule, and, in the middle of the measure, with the second. We do not mean, however, that changing-notes ought invariably to be excluded from all contrapuntal work. In the more complicated problems of Canon and Fugue, their introduction is justifiable, and may, indeed, be of the finest effect. But, in general, it is well to avoid their use as far as possible in all contrapuntal work, even in the canon and fugue; for the changing-note, whether entering from above or below, always bears the character of an unprepared suspension, and is, therefore, not wholly in keeping with the strict style. (See Manual of Harmony, § 57.)

A contrapuntal movement of four notes admits of no harmonic connection, and but few and occasional suspensions. A suspension must always be prepared by a leap; consequently, the following preparations are not satisfactory.

133.

All such preparations of suspensions are bad. The worst is that under *d*, for in this case the after-striking seventh (and a major seventh, besides), coming from the octave, is retarded in its resolution and has to serve as a preparation for the suspension.

Even suspensions prepared by a leap, e. g.,

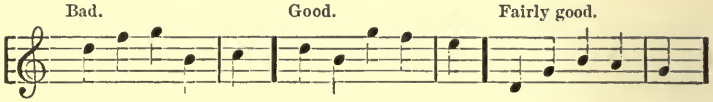
134.

ought to be seldom employed. Both notes of the leap must, of course, be chord-notes. Suspensions have the best effect at the close. Several, or many, suspensions interrupt and disturb the running movement in quarter-notes. Contrapuntal progressions of this kind belong rather to the modern free style, so to speak, than to the strict style. E. g.,

135.

The very necessity of preparing the suspension by a leap, spoils the diatonically melodic leading of the part. The melodic progression of good counterpoint is always predominantly stepwise. For this reason we must forbid, in the counterpoint in quarter-notes, all chord-figures which do not contain at least one diatonic step (the after-striking seventh, or the ninth progressing downward from the tenth). This diatonic step must be formed, moreover, by the two last quarter-notes of the measure.

136.



In this case the after-striking seventh progressing downwards from the octave is the most suitable note; a ninth following a tenth would be less so. In certain cases, three successive chord-notes may be followed by a diatonic step upward, e. g.,

but a chromatic step after three such chord-notes could be sanctioned only in rare cases, e. g.,

Broken triads, like those below, are not allowable.

137.

A mere embellishment of one whole note by the four quarter-notes, throughout several measures, must be carefully avoided.

138.

The soprano part in Ex. 138 illustrates this sort of progression, which is extremely awkward. One is sometimes obliged to employ such embellishments of a whole note; but then the following figures should be used in alternation, as may appear most suitable.

139.

By the alternation of such figures, the following whole notes might, as an extreme illustration, be embellished.

140.

But we again warn the student emphatically against employing the purely mechanical process of first working out the exercises in equal counterpoint, and then writing out in quarter-notes the whole notes of the part in which the contrapuntal movement is to be. Such counterpoints usually exhibit very plainly their forced process of creation. For those melodic and harmonic progressions, which are the best and most natural in equal counterpoint, are frequently not so well adapted for the working-out in unequal counterpoint.

In the minor mode the *melodic* scale is used almost exclusively for the diatonic counterpoint in quarter-notes. The augmented second of the harmonic scale must *never* be written in ascending progression. In descending progression it may be *occasionally* employed in advanced counterpoint (canon and fugue). But, for our present work in single counterpoint, its use, even descending, should be wholly avoided. For progressions in the melodic minor scale great care should be taken not to write, in the counterpoint, a chromatic alteration of any tone sustained in some other part; or vice versa. But even when no other part sustains the natural tone while the counterpoint takes a chromatically altered tone, or vice versa, all tones not belonging to the harmony must be avoided. Consequently, the following progressions are out of the question:

In the second measure, $F\sharp$ is wrong, because the third of the triad on the 4th degree is F; in the fourth measure, the soprano must not take G while the tenor has $G\sharp$. In such cases, the leading of the counterpoint must be changed; e. g.,

We now add a few illustrations of the working-out of a cantus firmus in minor. The several parts take the cantus firmus and the counterpoint in alternation.

The Cantus Firmus is in the Bass, the Counterpoint in the Soprano.

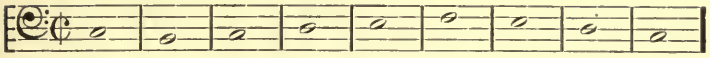
The Cantus Firmus is in the Soprano, the Counterpoint in the Bass.

The Cantus Firmus is in the Alto, the Counterpoint in the Tenor.

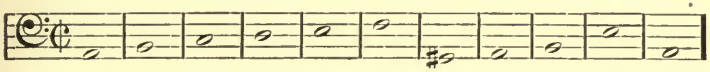
The Cantus Firmus is in the Tenor, the Counterpoint in the Alto.

Exercises.

149.



150.



The cantus firmus may be transposed when the range of the part having it renders this necessary.

§16. After writing the above exercises, paying attention chiefly to the leading of the part having the counterpoint in four quarter-notes, the student may proceed to the exercises given below, which occur more frequently in practical work. In them, the counterpoint is to pass from one part to another, in alternation, of the three parts in which it may be written; or two, or even all three parts, may carry out the movement simultaneously, though this must not occur too often or too continuously, as it would make the contrapuntal movement too heavy and complicated. Just now no new rules will be needed for these exercises; we shall remind the student of only one (see Manual of Harmony, §56, Ex. 291), namely, that where the counterpoint has four notes against one in the cantus firmus, either the major or the minor ninth may enter unprepared, by a leap, in case it is supported and strengthened by the seventh. This is illustrated in Ex. 151.

151.

c. f.

The unprepared ninths entering by a leap, and supported by a seventh, are marked *.

To show how the following exercises are to be worked out, examples are added with a cantus firmus accompanied by a contrapuntal movement in four quarter-notes, in which the three other parts participate.

The Cantus Firmus is in the Soprano.

C. f.

152.

N. B.—The resolution of a suspension may be retarded by intermediate notes. (See Manual of Harmony, §56, Ex. 289.)

The Cantus Firmus is in the Bass.

153.

C. f.

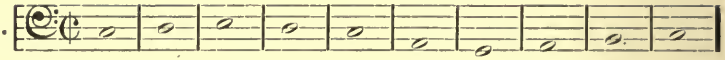
The Cantus Firmus is in the Alto.

The Cantus Firmus is in the Tenor.

Imitative figures, like those in the last measures of Ex. 155, lend a peculiar charm to the contrapuntal parts.

Exercises.

156.



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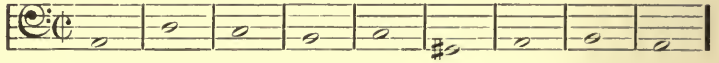

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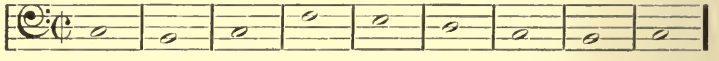
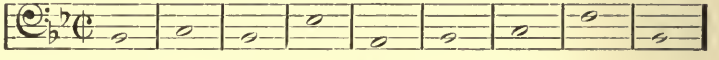


159.



Remark on these Exercises.

Brief modulatory transitions into related keys may be occasionally permitted. Now and then, too, a chromatic passing-note (an altered fifth is the best) may be employed; e. g.,

160.

C. f.

However, a series of chromatic notes is to be avoided. (See Man. of Harm., §57, Ex. 301 and 302.)

CHAPTER V.

Three-part Counterpoint.

§17. Three-part equal counterpoint must be so written, that the harmony may at all times be readily recognized; although we have only three parts for the presentation of four-part chords. It is quite easy to follow this rule, because the inner part (alto or tenor) has more room to develop an independent leading. For this reason the inner part will be able to take leaps, particularly of a fourth or fifth, oftener than in four-part writing; and this will be advisable when such leadings result in making the harmony fuller. The interval between alto and soprano may be as wide as a tenth, or even, occasionally, an eleventh. Beginning and close have the best effect with all three parts in unison. The chord of the sixth of the triad on the 7th degree may sometimes be used instead of the dominant chord. Similar or parallel motion in all three parts should be sedulously avoided; but, as an exception, the chord of the sixth of the triad on the 7th degree may follow, in parallel downward progression, the chord of the sixth of the triad on the 1st degree; e. g.,

The reverse progression, upward, is less desirable;

but even this may occasionally occur. Progressions like the next-following must, however, never be written, for they are repugnant to the nature of contrapuntal writing.

161.

The seventh-chord may sometimes be employed without a third. (See Manual of Harmony, §36, Note.) Covered octaves cannot be

avoided at the close when the latter is formed by the unison. For the rest, the student should bear in mind, that all species of covered fifths and octaves have a harsher effect in three-part writing than with four parts, and that the leading of the parts requires greater caution on this account. The next three examples illustrate the working-out of a cantus firmus in three-part equal counterpoint.

The Cantus Firmus is in the Soprano.

The Cantus Firmus is in the Bass.

In the measure before the last the sustaining of the bass note, in the cantus firmus, is covered by the decided movement of the highest parts.

The Cantus Firmus is in the Alto.

Should we propose to write, to this cantus firmus, a counterpoint in half-notes in either of the other parts, or partly alternating between, and partly together in, the latter, we should be guided by the rules already given for four-part writing. However, in three-part writing, even with the contrapuntal movement in half-notes, an occasional chromatic passing-note may be more readily permitted, where it lends greater richness and fullness to the harmony than could be obtained with another leading of the part. Thus, the $G\sharp$ on the second beat of measure 5 in Ex. 165, and the $A\sharp$ in measure 3, Ex. 167, are not incorrect. We lead the bass intentionally in this manner, so as to show the student that he may occasionally employ such progressions, though not too frequently or in too rapid succession. We hardly need to observe, that in either case the chromatic note might easily have been avoided, in the manner shown at the close of the examples in question.

The Cantus Firmus is in the Soprano.

Or:

etc.

C. f.
Cp.

166.

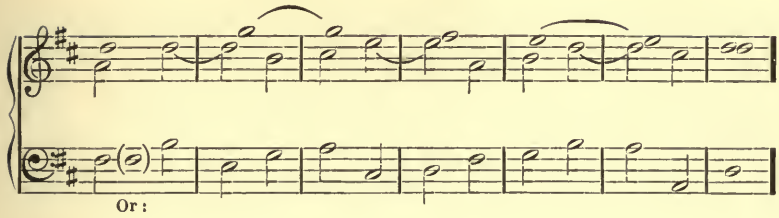
N.B.

NOTE.—At N.B. the true tone of resolution for the suspension, the note *D*, is omitted, to render the harmony fuller. (See Manual of Harmony, §56.)

C. f.
Cp.

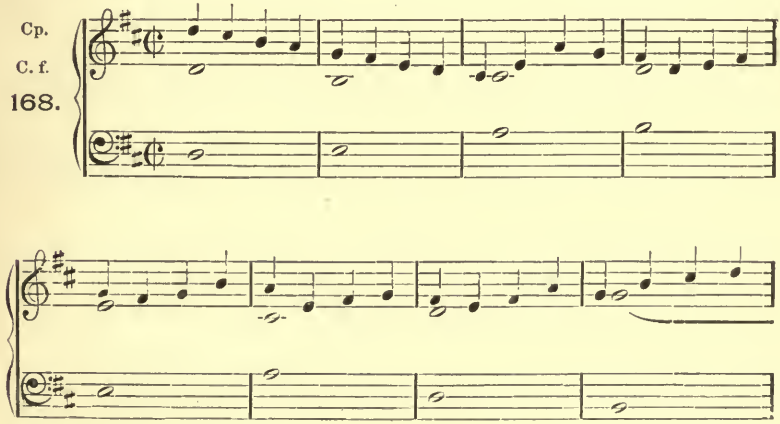
167.

Cp.



Work out the exercises in the same way, when the cantus firmus is in the alto or bass. The student may try this first with this same cantus firmus, and then with each cantus firmus given in the Exercises on page 74.

§18. The contrapuntal movement of four notes, against one in cantus firmus, is likewise to be written according to the familiar rules governing four-part writing. Three examples illustrative of this point are given below; the cantus firmus is in the alto.



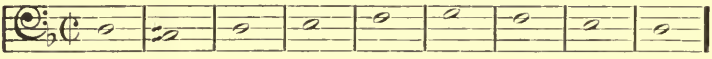
N.B.—Earlier composers always wrote a whole tone in such cases; the semitone is modern.

The work is to be carried out in the same manner when the cantus firmus is in the soprano or bass. Each cantus firmus in the following exercises is to be set in all parts alternately, and worked out in equal and unequal counterpoint, as shown in Exs. 161–169, and in accordance with the preceding suggestions.

Exercises.

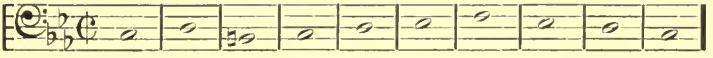
171.

172.



173.

174.



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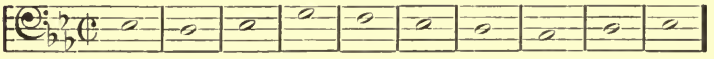


CHAPTER VI.

Two-part Counterpoint.

§19. When we write an exercise in two-part equal counterpoint, we must begin either with the unison or with the octave, or, occasionally, with the perfect fifth; and close either in unison or in octaves. In the midst of the exercise no perfect interval should occur. Consequently, unisons, octaves, and perfect fourths and fifths, are not to be employed. The only permissible intervals are the imperfect consonances (major and minor thirds and sixths), and the dissonances of the augmented fourth and diminished fifth. These intervals are the ones best adapted to render the harmony easily recognizable and perceptible. The minor seventh and major second are not suitable for two-part [equal] counterpoint. Successive thirds or sixths through more than two, or, at most, three measures, are to be avoided as repugnant to the idea of counterpoint. It is best not to let the interval between the two parts exceed a tenth, though in unequal counterpoint the interval may occasionally be extended to a twelfth. But the two parts should be only transiently so far apart, for otherwise they cannot support each other so effectively. All covered fifths and octaves must be carefully avoided; even the covered octaves over the semitonic steps are forbidden. (See Manual of Harmony, §59.) Therefore, do not write:

the close can, consequently, be formed only by contrary motion; e. g.,

First we give an example in equal counterpoint. The cantus firmus is in the alto.

For unequal counterpoint in half-notes we give the following rules:

1. The suspension of the Fourth before the Third, the Fifth before the augmented Fourth, and the Seventh before the Sixth, are allowable.

2. The perfect or diminished fifth may follow, on the second beat and in stepwise progression, after a sixth. Such an "after-striking" fifth then bears the character of a passing seventh, and must be led downward by a step; e. g.,

177.

3. An after-striking fourth, entering by a leap, is to be avoided.

178.

On the other hand, a passing fourth, progressing downward by a step, is permissible, because it bears the character of a passing seventh, and resolves downward; e. g.,

179.

4. An after-striking octave or fifth is allowable.

180.

5. Two successive major thirds are forbidden.

6. A passing seventh is also permitted at the beginning of an exercise; e. g.,

181.

An illustration follows; it exhibits a counterpoint in the soprano, and another in the tenor, written to the same cantus firmus.

182.

When a counterpoint of four notes against one in the cantus firmus is written, one may also sometimes begin with a third or a fifth; e. g.,

183.

Finally, all the rules already given are valid. No. 184 is an example of this species of counterpoint.

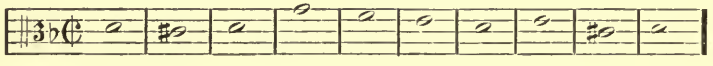
184.

To this we add the following observation. A contrapuntal movement of any considerable length, for two vocal parts, is something which is probably never written in our time, so accustomed to the employment of fuller and richer harmonies. Per contra, a short two-part episode in a polyphonic vocal movement—for instance, in a vocal fugue—may often have a good effect. It then serves as a contrast to the richer polyphonic development preceding, and affords the ear a point of repose, as it were. Different conditions obtain in a two-part instrumental movement, in which the harmony can be suggested by more florid figuration, and will thus appear fuller. This may be seen, for instance, in two-part fugues; we refer the student to J. S. Bach's *E*-minor fugue, No. 10 in Vol. I of the Well-tempered Clavichord.

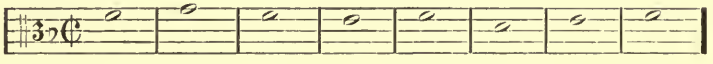
Exercises.

185.

186.



187.



PART THE SECOND.

DOUBLE COUNTERPOINT.

CHAPTER VII.

§20. The term Double Counterpoint is applied to a contrapuntal part written in such a manner as to be invertible, in relation to the part to which it is set, by an octave, or a tenth, or a twelfth. We teach only three species of double counterpoint, namely, in the octave, in the tenth, and in the twelfth. Earlier text-books also contain rules for double counterpoint in the ninth, eleventh, thirteenth, and fourteenth. Contrapuntal parts invertible into all sorts of different intervals can, however, be used only under very stringent limitations, so that they seldom, or never, are employed in practical composition.

We commence with double counterpoint in the octave, in a two-part movement. We need add nothing here to the now familiar rules for two-part single counterpoint, except that the interval between the parts must now not exceed an octave, for otherwise the inversion of the parts would be rendered illusive, while the inversion by a double octave would spread the parts too far. Ex. 188 is an illustration in which the contrapuntal part may be set either as a soprano or as a tenor to the cantus firmus in the alto. From here onward. the cantus firmus will no longer be given only in equal notes, like those hitherto given for the exercises in single counterpoint; this will make the cantus firmus less rigid. In writing the counterpoint, special care must be taken to make it contrast rhythmically, as far as possible, with the cantus firmus.

With a cantus firmus of this kind, to which a rapidly moving counterpoint is set, a tie between two quarter-notes, connecting two harmonies, is permitted. Besides, a quarter-note entering by a step may be utilized to prepare a suspension. The case is now a different one, for the reason that as a general thing not four, but two notes (quarter-notes) are set against one half-note in the cantus firmus.

It will be seen, that only such intervals and progressions are possible as were allowed in two-part single counterpoint. Intervals like the augmented sixth, for instance, can not be used in the latter, and must also be excluded from the present exercises. Under No. 189 we furnish an illustration of this species of counterpoint. From this the student will perceive, that transient modulations, which do not lead too far away from the principal key, are permitted.

Exercises.

190.

To this cantus firmus a lower part is to be written; for the inversion, the cantus firmus is to be transposed into the octave below, the counterpoint remaining where it is.

191.

To this alto, a soprano is to be written as a counterpoint, and then to be inverted into the lower octave, the cantus firmus remaining where it is; work out 192 and 193 in the same manner.

192.

193.

Double Counterpoint in the Octave, in Three-part Writing.

§21. When, to a cantus firmus in the bass, we set a soprano and alto in such a manner that the soprano, transposed an octave lower, will serve as a tenor to the bass and the alto, the following conditions must be observed:

1. Soprano and alto must not lie further apart than an octave.
2. They must not form such parallel fourths as would result, when they are inverted, in forbidden parallel fifths; e. g.,

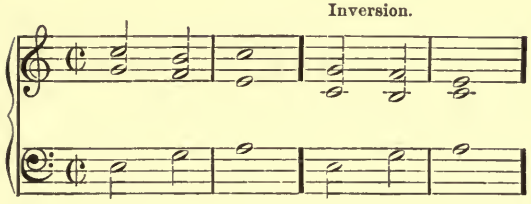
194.

On the other hand, parallel fourths of this description,

are permissible where the bass progresses in contrary motion; e. g.,

Inversion.

195.



3. The soprano must not approach the bass nearer than an octave, otherwise it will cross and progress below the bass on inversion.

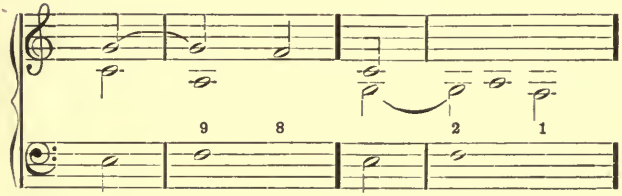
Not so: Inversion.

196.

4. The actual suspension of 9 before 8 between soprano and bass must also be avoided, because inversion gives a suspension of 2 before 1.

Not so: Inversion.

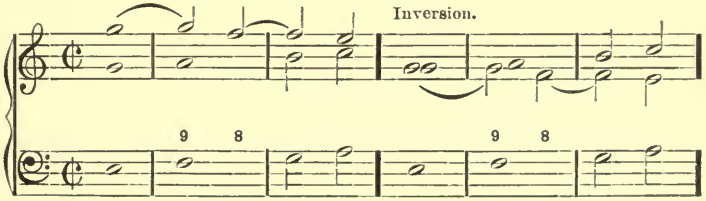
197.



But where the soprano is *two* octaves above the bass, instead of one, such a suspension may be written; for in this case it will result, on inversion, in a suspension of 9 before 8.

Inversion.

198.



Attention must be paid to the leading of the alto, inasmuch as the latter, on inversion of the soprano into the octave below, becomes the highest part. An illustration of this species of counterpoint follows.

It amounts to the same thing, of course, when a tenor and alto are first written to the cantus firmus in the bass, and the tenor then inverted to the octave above to form a soprano part. But in this case the same attention must be paid to the leading of the tenor, with regard to its melodious progression, as was paid to the alto in the first exercises of this kind.

§22. If it be desired to let the alto and bass exchange places, the same rules must be observed as were given above for the mutual inversion of soprano and alto. Only the suspension of 9 before 8 must never occur, like that between bass and soprano, for such suspensions result, on inversion, in transgressions of the rules governing suspensions. Therefore, do not write:

200.

for the inversion would be:

And the following suspension is quite as wrong:

We consequently alter the counterpoint in the alto as follows:

201 *a.*

The example under No. 201 *b* shows the cantus firmus in the alto. The interval between the two lowest parts may be as wide as two octaves.

A cautious introduction of the fifth of the major or minor triad is also necessary here. It is well to introduce this interval either as a mere passing-note (then best on the weak beat), or duly prepared, so that on inversion the chord of the $\frac{6}{4}$ may not enter unprepared on the strong beat. Only the chord of the $\frac{6}{4}$ derived from the tonic triad is allowed to enter free, towards the close, in preparation of the closing cadence. In Ex. 201, measure 3, the fifth of the dominant triad (*A*–*C*♯–*E*) appears on the fourth beat in the bass. Here the root of the triad, *A*, entering in the soprano on the first beat and sustained, serves as a preparation for the fifth, which is a passing-note. In the fourth measure, *D* is held in the bass from the first beat onward; on the fourth beat it becomes transiently, through the influence of the passing-note *G* in the soprano, the fifth of the subdominant triad (*G*–*B*–*D*). The same thing happens with *A* in the alto in the sixth measure of the same example.

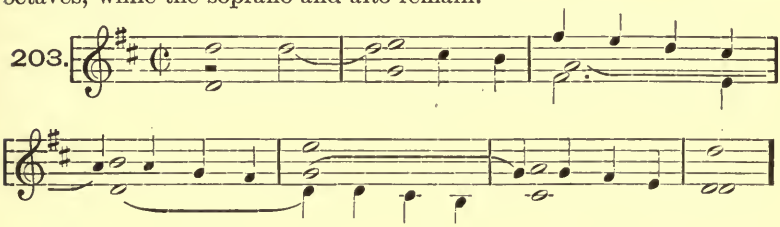
Ex. 202, inversion of soprano and bass, shows us the fifths of the triads on the 2nd degree (measure 2, *E*–*G*–*B*), on the sixth degree (measure 4, *B*–*D*–*F*♯), and of the subdominant triad (measure 6, *A*–*C*♯–*E*), as passing-notes on the fourth beat; root and third of each triad are, in each case, also present in other parts. The above remarks concerning preparation and introduction of the fifth likewise apply to Ex. 207.

An Inversion of Bass and Soprano may be effected thus:

202.

This is the first manner of inversion; the bass is inverted by two octaves, while the soprano and alto remain.

203.



Second manner of inversion; the bass is set two octaves higher, the soprano one octave lower.

204.

Third manner of inversion; the bass is set one octave higher, the soprano one octave lower.

205.

Should we prefer to avoid the transient crossing of the parts at N.B., in No. 205, which, however, is not at all faulty, we can change the counterpoint of the alto, which is a free part.

206.

In all these illustrations it makes no difference whatever in which part the cantus firmus is set originally. All the exercises are to be worked out in strict accordance with the rules given above.

In simple triple time (3/4 or 3/2), the rules already learned for counterpoint in duple time hold good. To render the matter yet

clearer, we subjoin another illustration, in triple time. From the foregoing, and also from the following examples, the student will perceive that the fifth of the triad, wherever occurring, is cautiously introduced in such a way that no chord of the fourth and sixth, of unpleasing effect, will result on inversion. This point must also be considered, as far as possible, in these exercises.

207.

First manner of inversion. The soprano is set an octave lower, the bass and alto remaining.

208

The manner of inversion remains the same, when the alto is set an octave higher, and the soprano is left where it was.

Second manner of inversion; both bass and alto are inverted by an octave, while the soprano remains.

209.

Third manner of inversion. The bass is set two octaves higher, the soprano one octave lower; the alto remains.

210.

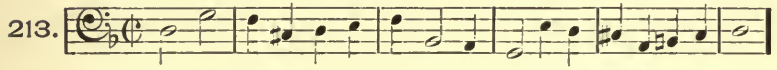
The fourth manner of inversion is exhibited (to avoid crossing of the parts) according to the following scheme; the soprano set two octaves lower, the bass one octave higher, and the alto left where it was.

211.

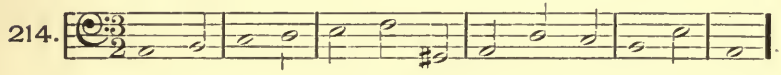
Exercises.

212.

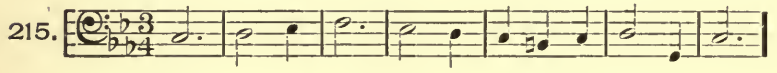
213.



214.



215.



NOTE.—In order to save room, Exs. 199, and also 201 *a* and 207, are so worked out, that they can be utilized not only in the original position, but also to exhibit the various manners of inversion. It is by no means necessary, however, for the student to do the same; for this would render his work needlessly difficult. As an accompaniment to the two invertible parts he should write, in each exercise in all its various forms, a free third part, which is not to be transposed in the several inversions. In case the range of the voice-parts should be overstepped in the original key, either on inversion or in any further working-out of these last exercises, the exercise, or its inversions, may be transposed into any suitable key.

CHAPTER VIII.

Double Counterpoint in the Octave, in Four-part Writing.

§ 23. The simplest species of double counterpoint in the octave, in four-part writing, is that in which the movement is so constructed that the tenor and soprano can be mutually inverted by an octave. No new rules are needed for this work; those already given in §§ 21 and 22 should be followed. Below is an illustration, in which a counterpoint in the tenor is set to the cantus firmus in the soprano in such a way that the two parts can exchange places. Alto and bass may be regarded as free parts.

In the inversion the tenor takes the cantus firmus, while the soprano assumes the counterpoint of the tenor.

Inversion of No. 216.

But in Ex. 216 those parts which are not originally assumed to be invertible, are also written according to the rules for double counterpoint. Consequently, besides the inversion of soprano and tenor exhibited above, the alto and tenor, alto and bass, tenor and bass, and bass and soprano, are all mutually invertible, so that Ex. 216 yields five further inversions. But we desire to say explicitly, that the student is not in any way obliged to work out his exercises in this manner, for it would give him a great deal of unnecessary trouble. It is better, at first, that only one of the parts should be set to the cantus firmus in the relation of double counterpoint in the octave. The other, non-invertible, parts are to be treated as free parts. Then, by setting the cantus firmus in different parts in turn, he can work out various exercises, in which, without paying the slightest attention to the invertibility of the free parts, only two parts are to be written so as to be mutually invertible. The student should practise exercises of this description in the order shown in the following inversions of Ex. 216. From the inversions the student will notice that the fifth of the triad has to be introduced with special caution wherever the ensuing inversion brings it into the bass. In this case, too, the suspension of 9 before 8 can hardly ever be used. In fact, the preparation and resolution of suspensions must be most carefully considered in these exercises. The employment of the augmented sixth will probably be attended with equal difficulty. This interval becomes, on inversion, a diminished third, which is not only harshly dissonant, but is also apt to occasion faulty progressions; e. g.,

Avoid, therefore, the employment of the augmented sixth both in the chords of the augmented fifth and sixth, and of the third, fourth, and sixth. The augmented fifth may be occasionally employed, as shown in Ex. 216, measure 5.

We now give below the inversions of other pairs of parts, exhibited by further transpositions of Ex. 216.

1. The cantus firmus in the alto; the soprano takes the counterpoint of the alto; to facilitate singing, this inversion is transposed into *F* major. As mentioned before, such transpositions into other keys are often rendered necessary by certain inversions, so as to keep the parts within the range of the voices.

218.

2. The cantus firmus in the soprano; the alto takes the counterpoint of the tenor, the tenor that of the alto. The inversion is transposed, for the reasons given, into *A* major.

219.

3. The cantus firmus in the soprano; the alto takes the counterpoint of the bass, the bass that of the alto.

220.

4. The cantus firmus in the soprano; the tenor takes the counterpoint of the bass, the bass that of the tenor.

221.

5. The cantus firmus in the bass; the soprano takes the counterpoint of the bass.

222.

In like manner other inversions are to be worked out; for instance, the mutual inversion of bass and alto when the cantus firmus is in the tenor; of bass and soprano when the cantus firmus is in the alto or tenor; etc., etc.

The student should work out the next-following exercises, to begin with, as simply as possible in equal counterpoint; after which he may attempt to write a figurate counterpoint, to the same cantus firmus, in the part to be inverted and also in the free parts. The student's own practical work will gradually render the foregoing rules, laws, and observations touching this species of double counterpoint quite clear to his mind. The inversion of each exercise ought regularly to be written out in full, so that the student may accurately comprehend the effect of his work in its dual development. Under certain conditions an examination of the inversions may lead to various alterations in the original work. And, above all, the student should see to it, that each individual part has an independent melodic leading, and that the interval between the various parts remains within the bounds prescribed for the inversions to be made.

Exercises.

The cantus firmus may be given to any part; the manner of working out, with two free parts, is exhibited in the following examples, the cantus firmus being that given under No. 224.

1. The cantus firmus in the soprano, counterpoint in the tenor. Alto and bass are free parts.

223 *a.*

Inversion.

2. Cantus firmus in alto, counterpoint in soprano. Tenor and bass are free.

223 *b.*

Inversion.

3. Cantus firmus in soprano; the inner parts are mutually inverted.

223 *c.*

Inversion.

4. Cantus firmus in soprano; tenor and bass mutually invertible.

223 *d.*

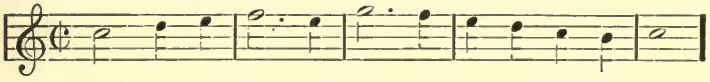
Inversion.

5. Cantus firmus in bass; bass and soprano mutually inverted.

223 *e.*

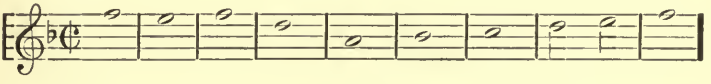
Exercises.

224.



225.

226.



227.

Observations on these Exercises.

It makes no difference, if one of these inversions happens to begin or close on a chord of the sixth; but the chord of the fourth and sixth should not occur at either beginning or close. Remember also, in the midst of an exercise, what was said above concerning the introduction of the fifth of the triad, which, when inverted into the bass, forms a chord of the fourth and sixth. Of course, this chord is not to be wholly avoided; the student must not suppose that it is absolutely inadmissible anywhere and everywhere. He must only take care, wherever the chord occurs, that it enters in a proper and fitting manner, for it would otherwise sound weak and have a bad effect.

CHAPTER IX.

Triple Counterpoint in the Octave, in Three and Four-part Writing.

§ 24. When all the parts have been written, in a three-part movement, according to the rules already learned for double counterpoint, five different inversions can be made, as tabulated below:

1st Position.	2nd Position.	3rd Position.	4th Position.	5th Position.	6th Position.
1. Soprano.	1. Soprano.	2. Alto.	2. Alto.	3. Tenor.	3. Tenor.
2. Alto.	3. Tenor.	1. Soprano.	3. Tenor.	1. Soprano.	2. Alto.
3. Tenor.	2. Alto.	3. Tenor.	1. Soprano.	2. Alto.	1. Soprano.

In these inversions, in order to prevent an awkward crossing of the parts, one part or another may be inverted by two octaves when the effect is good. In ordinary inversion by one octave, it does no harm if a lower part crosses an upper part for a few notes, occasionally; but this must not continue through several successive measures, because then the effect of the inversion would be nullified. And no other part is permitted below the bass (or the lowest part), in any inversion whatever, either momentarily or with several successive notes. At beginning and close, the fifth of the triad is to be avoided, so that none of the inversions shall begin or end on the chord of the fourth and sixth; in the midst of the exercise, too, all previous rules and remarks on the position and entrance of that chord are to be observed. The suspension of 9 before 8 must always be avoided. The leading of each part should be melodically independent; for each, when set in the soprano, becomes most prominent. For this reason the long con-

tinuance of a part on one tone is not allowed, except in case a sustained tone (organ-point) is intentionally written. But the effect would not be particularly good in three-part writing.

Below is given an illustration of this kind of triple counterpoint, with all the inversions. The cantus firmus is first set in the bass; this example also shows how the fifth of the triad can be introduced.

228.

As in Examples 201, 202, and 207, it will be seen that the fifth of any major or minor triad is carefully prepared. Only in the last measure but one does the fifth *F*, in the bass, enter free on the first beat. But in this case it is the fifth of the tonic triad, and just before the close; the resulting chord of the fourth and sixth is in its proper place, and is peculiarly adapted to give the impression of an ending, and to prepare the close; besides, the root of the triad (*B*♭ in the alto) is prepared.

First inversion. The alto is set an octave lower, taking the lowest part.

Second inversion. The alto is set an octave higher, and takes the highest part. To be sung, these examples would have to be transposed into $G\sharp$ major.

Third inversion. The soprano is set an octave lower, the bass and alto an octave higher; the soprano now takes the lowest part.

Fourth inversion. The bass is set an octave higher; in this inversion the alto takes the lowest part.

Fifth inversion. The bass is set an octave higher, the soprano an octave lower. The bass takes the highest part, the soprano the lowest.

Exercises.

234.

235.

236.

After the student has worked out each of the above exercises, let him try to invent similar three-part examples, admitting of five inversions, by himself.

If it be desired, in a four-part movement, to set the three highest parts in triple counterpoint in the octave to the cantus firmus, we shall find this task even easier, in various ways, than the foregoing three-part exercises. As none of the three highest parts has to be inverted at any time so as to become the bass, the fifth of the triad can be employed unrestrictedly. And even the suspension of the ninth before the octave can be employed, under certain circumstances, as we shall show directly in the following example (measures 5 and 7). An occasional transient crossing of the parts in one of the five inversions, is a matter of no importance, particularly in the inner parts. Some of the inversions would, of course, have to be transposed, if they were to be sung.

The cantus firmus is in the Bass.

A crossing of the parts in any of the inversions can, of course, occur only when, in the original position, one of the higher parts to be inverted was at an interval of more than an octave from the other, as is the case between the tenor and alto in Ex. 237, measure 3. From the leading of the soprano in measure 2 it will be seen, that the altered fifth may very properly be employed.

First inversion, transposed into *C* major.

Second inversion.

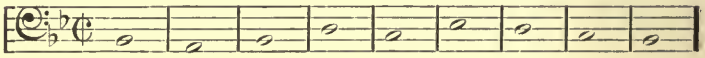
Third inversion, transposed into *D* major.

Fourth inversion.

Fifth inversion.

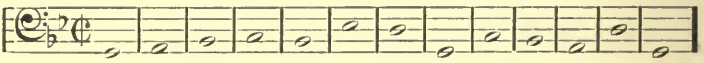
Exercises.

243.



244.

245 *a*.



Quadruple Counterpoint in the Octave.

§25. In this species of counterpoint, the four parts must be capable of presentation in 23 inversions, i. e., including the original position, in 24 different forms. In the scheme below, the soprano, alto, tenor and bass are represented, for the sake of brevity, by the figures 1, 2, 3 and 4, respectively.

1 1 1 1 1 1	2 2 2 2 2 2	3 3 3 3 3 3	4 4 4 4 4 4
2 2 3 3 4 4	1 1 3 3 4 4	1 1 2 2 4 4	1 1 2 2 3 3
3 4 2 4 3 2	3 4 1 4 3 1	2 4 1 4 1 2	2 3 1 3 1 2
4 3 4 2 2 3	4 3 4 1 1 3	4 2 4 1 2 1	3 2 3 1 2 1

In this case, too, no new rules have to be formulated. But the strictest observance of all the restrictions hitherto required in double counterpoint, is necessary for the mutual relations of all four parts, if the inversions are to turn out well. In practical composition, such movements, capable of affording 23 inversions, are seldom required. And in no case would all 24 positions, however good their effect might be, appear in one and the same composition. This would only produce monotony. We therefore advise, that work in this species of counterpoint be not too prolonged. On the other hand, we urgently recommend exercises in triple counterpoint; for such movements—as we shall see later in the study of the fugue—very frequently occur in practice.

An illustration in quadruple counterpoint follows. Of the 24 positions, we shall here take note of only the four principal ones; these being the inversions in which each part changes its place each time.

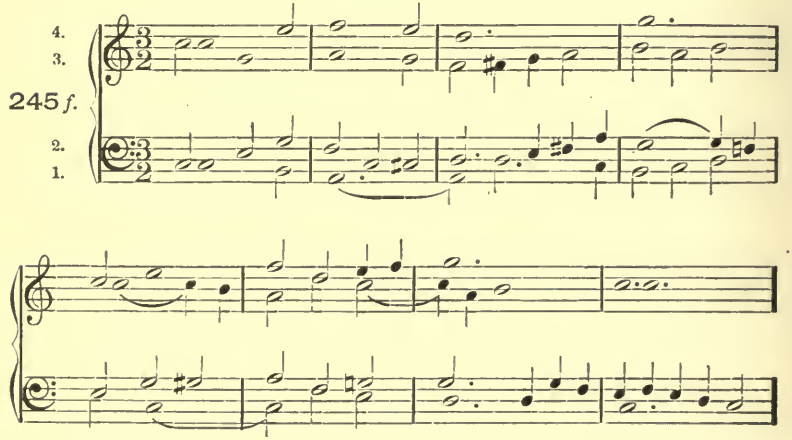
1	2	3	4
2	1	4	3
3	4	1	2
4	3	2	1

The student may write out the remaining inversions himself; he will perceive, that when the parts are set, in their mutual relations, according to the rules for double counterpoint, the inversions will all be good. Ex. 216 is also worked out in quadruple counterpoint; the student may write out the 17 possible inversions remaining after the six inversions given below under Nos. 217–222.

Here, too, the preparation of the fifth of the major and minor triad is carefully provided for in all the parts; only on the third beat of the eighth measure do we find the fifth of the triad on the 2nd degree (*C–E♭–G*) entering free as a passing-note. In the inversion (Ex. 245 *c*) the effect is by no means bad, this fifth being a chromatic and unessential passing-note. This leading might easily have been avoided; it was written intentionally, in order that this exceptional case might also be treated in the course of instruction.

3.
4.
245 d.
1.
2.

Below we also give Ex. 216 in the inversion $\begin{smallmatrix}4\\3\\2\\1\end{smallmatrix}$.



Exercises.

246.

247.

248.

It is also good practice for the student to invent original exercises worked out in quadruple counterpoint.

CHAPTER X.

Double Counterpoint in the Tenth and Twelfth.

§26. For double counterpoint in the tenth, one part must be written which is invertible by a tenth (or third). The intervals yielded by the inversion, may be exhibited by the following series of figures:

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.
10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

It is self-evident, that in this kind of counterpoint two thirds (or tenths) or two sixths cannot follow in succession; for on inversion they would result in parallel octaves, unisons, or fifths.

Inversion.

Fourths and sevenths can be employed only as passing-notes, and when the fourth is led into the fifth, the seventh into the sixth; e. g.,

The suspended ninth is resolved as follows:

It is clear that we can employ, in double counterpoint in the tenth, only contrary and oblique motion; because the intervals which are employed in parallel motion, namely, consecutive thirds, sixths, and tenths, must here be excluded.

Earlier text-books lay down a very considerable number of further rules for the successions of intervals, the suspensions, and the progressions, which are to be avoided or allowed. All these rules are unquestionably correct; but they serve chiefly—as we know from many years' experience in teaching—to confuse the pupil. We lay down only a single rule for double counterpoint in the tenth; it contains everything needful for writing such counterpoint:

> In setting a lower part to a higher, write the lower part in such a way that it may be accompanied throughout by the Third above.
>
> Or, in setting a higher part to a lower, write the higher part in such a way that it may be accompanied throughout by the Third below.

Then, if we have observed the rules for double counterpoint in the octave, the parts of a movement written as described above can be inverted by a tenth.

Examine the following little example:

To the cantus firmus in the higher part, the lower part has been set in such a manner that we can either add the lower third to the higher part or the higher third to the lower part. The parts being written according to the rules for double counterpoint in the octave, we can now invert either part by a tenth, or,—what amounts to the same thing—by a third. This is illustrated in the following examples:

First manner of inversion. The higher part is set a tenth (or a third) lower; the lower part remains.

250.

Of course, one or two free parts are to be set to this inversion, and also to those following. Two-part counterpoint of this sort is not employed in practical work.

Second manner of inversion. The higher part remains; the lower is inverted by a tenth (or a third) higher.

251.

Third manner of inversion. Both parts are set a third (or a tenth) higher.

252.

Fourth manner of inversion. The higher part is set a tenth lower, the other a tenth higher.

253 *a.*

With three parts, the example assumes the following forms, the added third part being written in double counterpoint in the octave. Here only the beginnings are written out; the student, for better com-

prehension of the matter, may write out the entire example, and all its inversions, in full.

First mode.

253 *b*.

Second mode.

253 *c*.

But we might add, instead, a third part not invertible (not in double counterpoint in the octave); in this case the third part has to be rewritten to fit each new inversion of the parts in counterpoint, as an inner or a lowest part. We might also add two free parts to the two original ones in double counterpoint in the tenth, which free parts would have to be remodelled for each successive inversion. To illustrate, we give Ex. 250 (the first inversion of No. 249) with one free part (in the soprano); and, in Ex. 253*a* in the fourth inversion, with two free parts (soprano and tenor).

253 *d*.

Here the inversion of 253 *a* is given transposed into *A* minor, thus bringing it within the compass of the voices.

It is self-evident that this species of double counterpoint may also be written in four parts, by combining the two modes of presenting it in three parts; e. g.,

This was previously suggested in Ex. 249 by means of small notes; here we give three inversions of the example. In doing so we arrive at the conclusion, that there is no other species of *triple* and *quadruple* counterpoint besides that in the octave.

257.

We also subjoin an illustration of the employment of this species of double counterpoint; this is the Stretto from Bach's *B♭* minor fugue, in Part II of the "Well-tempered Clavichord."

258.

If the student, in the first two measures of this example, will set the first six notes in the soprano an octave lower, he will obtain an illustration of double counterpoint in the tenth, formed like the one in No. 249.

The student should now attempt to invent exercises in double counterpoint in the tenth for himself.

Double Counterpoint in the Twelfth.

§ 27. An examination of the following table of notes and the accompanying figures shows that Prime and Octave are changed, by inversion by a twelfth, into the Twelfth and Fifth, respectively; the Eleventh into the Second; the Tenth into the Third; etc.; and vice versa.

As the Sixth becomes, on inversion, a Seventh, it must always be prepared and led downward by a step; as a passing-note progressing downward, it needs no preparation. E. g.,

Double counterpoint in the twelfth relies principally on progression by thirds or tenths. These monotonous combinations must be covered up as skilfully as possible, and a free movement must be given to the contrapuntal part. The following illustration shows the student how this may be done. To begin with, we write thirds and tenths almost exclusively to the notes of the cantus firmus.

Now the counterpoint is *developed* in such a manner as to cover up the progressions in thirds and tenths as much as possible; e. g.,

Of this example, the following four inversions can be made.

First inversion. The counterpoint is inverted to the twelfth below; the cantus firmus remains.

Second inversion. The cantus firmus is inverted to the twelfth above; the counterpoint remains.

The third mode of inversion is merely another form of the first.

The cantus firmus is set an octave higher; the counterpoint a fifth lower.

The fourth mode of inversion is another form of the second; the cantus firmus is set a fifth higher, the counterpoint an octave lower.

To these two-part movements a third free part, or two free parts, can be added. Example 260 *b* is an illustration, in which a free inner part is added; also the inversion 263 *b*, to which two free lower parts are added.

The cantus firmus is set an octave lower, so as to leave room for the free inner part.

263 *b.*

These two free parts may also be utilized, if set a fifth higher, for the inversions of Ex. 262.

Triple or quadruple counterpoint in the twelfth is quite as impossible as before, in counterpoint in the tenth. Should one desire to add, to the two parts in double counterpoint in the twelfth, a third, or third and fourth, part, the latter also to be invertible with the first two, he must proceed in strict accordance with the rules to be observed in writing quadruple counterpoint in the octave; as we have done in Ex. 253. All the suspensions and passing dissonances to be avoided in the last-named species of counterpoint, must also be avoided here. We advise the student to begin his exercises in double counterpoint in the twelfth with two parts only, and without special consideration of the exigencies of ordinary two-part writing. To each exercise one or two free parts may be added; a procedure illustrated in Exs. 260 *b* and 263 *b*.

PART THE THIRD.

CHAPTER XI.

Counterpoint in Movements containing Five, Six, Seven or Eight Real Parts.

§28. Whereas, in three- and four-part writing, all rules and precepts governing the strict style must be rigidly observed in order to obtain a good effect, in movements containing more than four parts the said rules are greatly relaxed. The greater the number of parts, the freer can be our treatment of covered fifths and octaves, doubled leading-notes, preparation and resolution of sevenths, etc. But, in case three- or two-part episodes are introduced in the midst of such a movement, the rules governing three- or two-part writing remain in force throughout the episodes.

In seven- and eight-part writing the two lowest parts may occasionally be led in octaves or unisons; e. g.,

265.

Let us begin by examining the five-part movement. One might, it is true, give the additional part to any one of the original four; but it is best to write either two sopranos with one alto, tenor and bass, or one soprano, alto and tenor with two basses. Experience shows that in most choruses the soprano voices are the most numerous, and that the basses are usually next in point of number. Evidently, then, it is better from the standpoint of total effect to divide the more numerous sopranos or basses into two sections having independent parts, than to divide the strength of the weaker inner parts, which are in any event less prominent. For the same reason, the cantus firmus will generally be set in the bass; less often in the soprano, and still seldomer in one of the inner parts. In unequal counterpoint, the contrapuntal movement will be divided up among the several parts, passing from one to another in alternation; in these exercises it is not best to let one part alone carry out this movement. A five-part composition (Soprano I and II, Alto, Tenor and Bass), if skilfully written, will be highly effective on account of its full harmonies.

We subjoin an illustration of the five-part style, in equal counterpoint; the cantus firmus is in the bass.

266.

The same cantus firmus might be worked out, in unequal counterpoint, as follows:

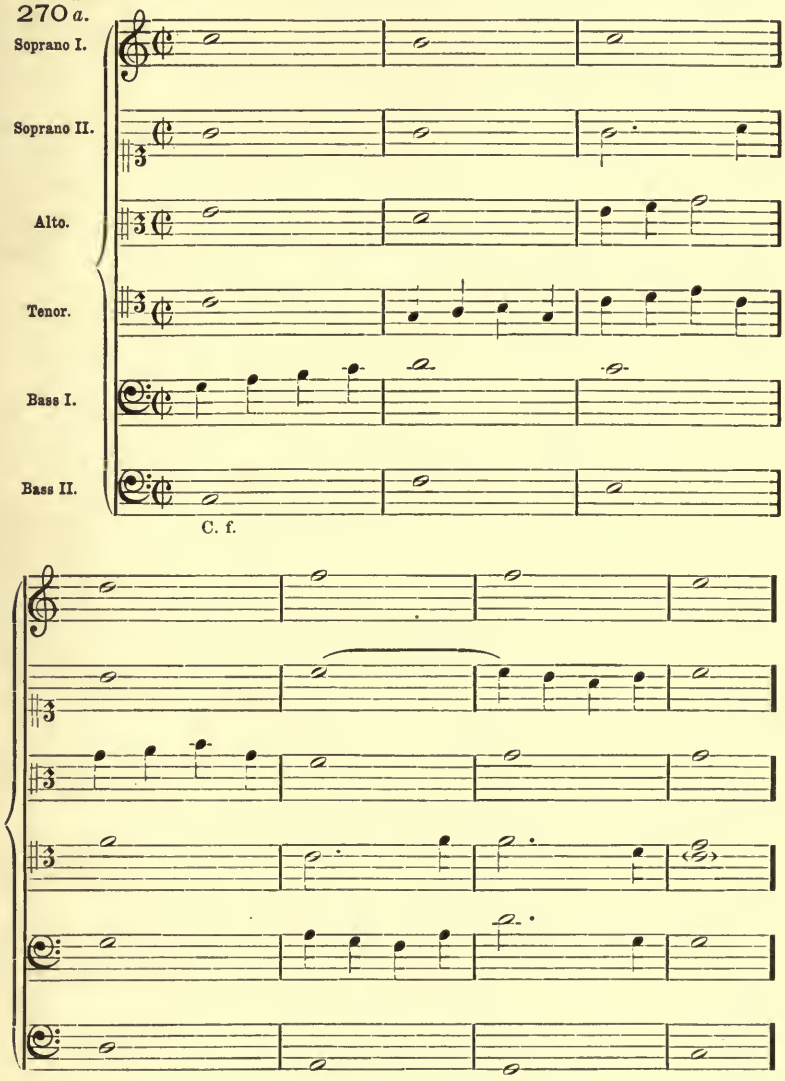
The same cantus firmus with more rapid figuration:

§29. When six parts are employed, the best disposition of the parts will be to divide each of the outer parts into two separate divisions. We shall, therefore, write for Soprano I and II, Alto, Tenor, Bass I and II. The cantus firmus of Ex. 266, worked out with six parts, might be presented in the following form:

269.

The same cantus firmus, with more rapid counterpoint in the inner parts:

270 *a.*



Of course, it is neither necessary nor desirable to keep all six parts moving together continuously; on the contrary, the effect is finer, when individual parts pause now and then at suitable points, or when the parts enter one after the other, as in the following illustration:

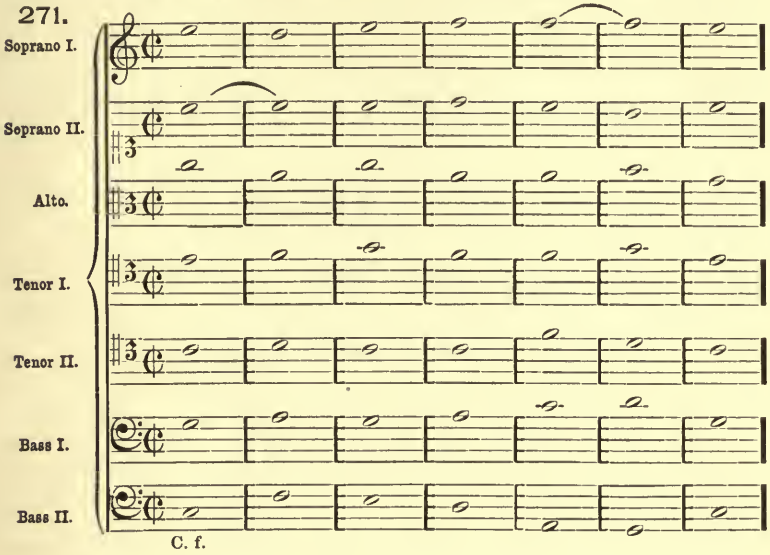
"Comfort my people."

270 *b*.

Andante sostenuto.
Soprano I.
Trö - stet, trö - stet, trö - stet mein Volk,..... .....
dolce.
Soprano II.
Trö - - stet, trö - - - - stet,
dolce.
Alto.
dolce.
Tenor.
Trö - - stet, trö - stet,
dolce.
Bass I.
Trö - stet mein Volk,.....
dolce.
dolce.
Bass II.
Trö - -
trö - stet, trö - stet. trö - stet mein Volk.....
trö - - stet, trö - stet mein Volk, trö - stet mein Volk.
trö - - stet,.....
trö - - stet,
- - - - stet. trö - stet mein Volk.....

§ 30. For seven-part writing we provide two sopranos and one alto with a foundation of a male chorus consisting of two tenor and two bass parts. The above cantus firmus would then be worked out thus:

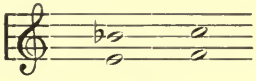
271.



The same cantus firmus with unequal counterpoint:

272.

A suspension resolving upwards by a whole-tone step, like that in the alto at N.B. in the last measure but one, is permissible in strict writing when combined with a suspension resolving downwards. (Compare Manual of Harmony, §55.) And the covered octave over the seventh, occuring at N.B., same measure, beween Tenor I and Soprano I, is, like all other covered fifths and octaves, permitted when as many as seven parts are present. The upward progression of a diminished fifth to a perfect fifth,



forbidden in four-part writing, is also allowed here, as well as octaves and unisons in contrary motion:

The above-mentioned covered octave over the seventh might, however, easily be avoided by writing *D* instead of *G* as the last note but one in the first tenor.

Below we give the same cantus firmus with a more rapid counterpoint:

273.

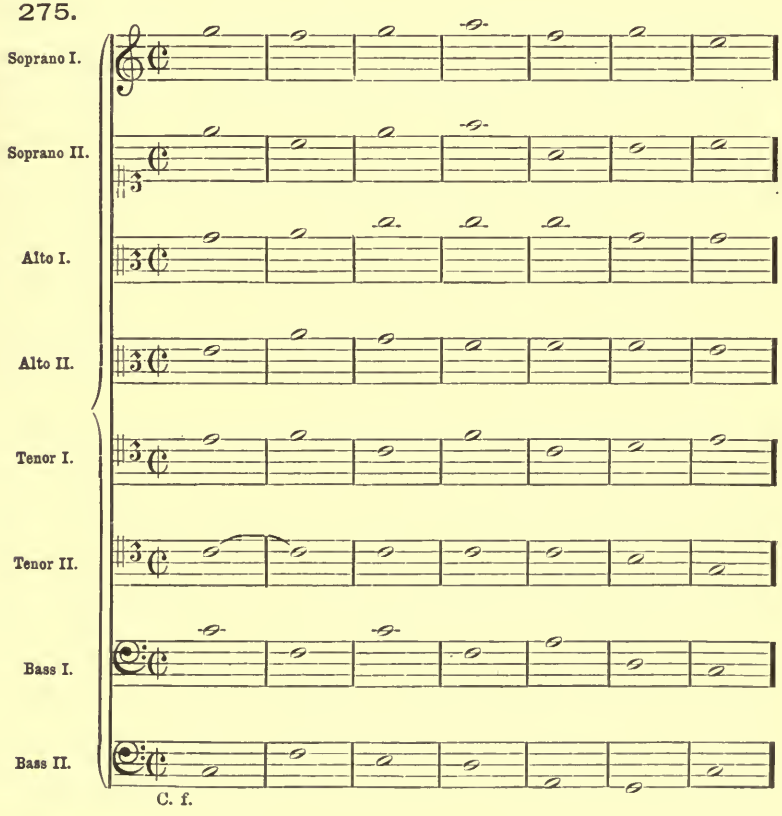
When composing a piece for seven parts, it is, on the whole, best to regard it as consisting of a double chorus—a female chorus with two sopranos and one alto, and a four-part male chorus with two tenors and two basses. These two choruses may then be employed either in alternation or simultaneously, as the following illustration shows:

"How fair are Thy tabernacles, Lord Sabaoth."

oth! Wie schön sind dei-ne
wie schön
schön sind dei-ne Zel - te, Herr, Ze - ba - oth, wie schön sind
wie
Zel - - - te,..... Herr, Ze - ba - oth!
sind dei - ne Zel - - te, Herr, Ze - ba - oth!
dei - - ne Zel - te, Herr, Ze - ba - oth!
wie schön,..... Herr, Ze - ba - oth!
schön,... wie schön,..... Herr, Ze - ba - oth!
wie schön, Herr, Ze - ba - oth!

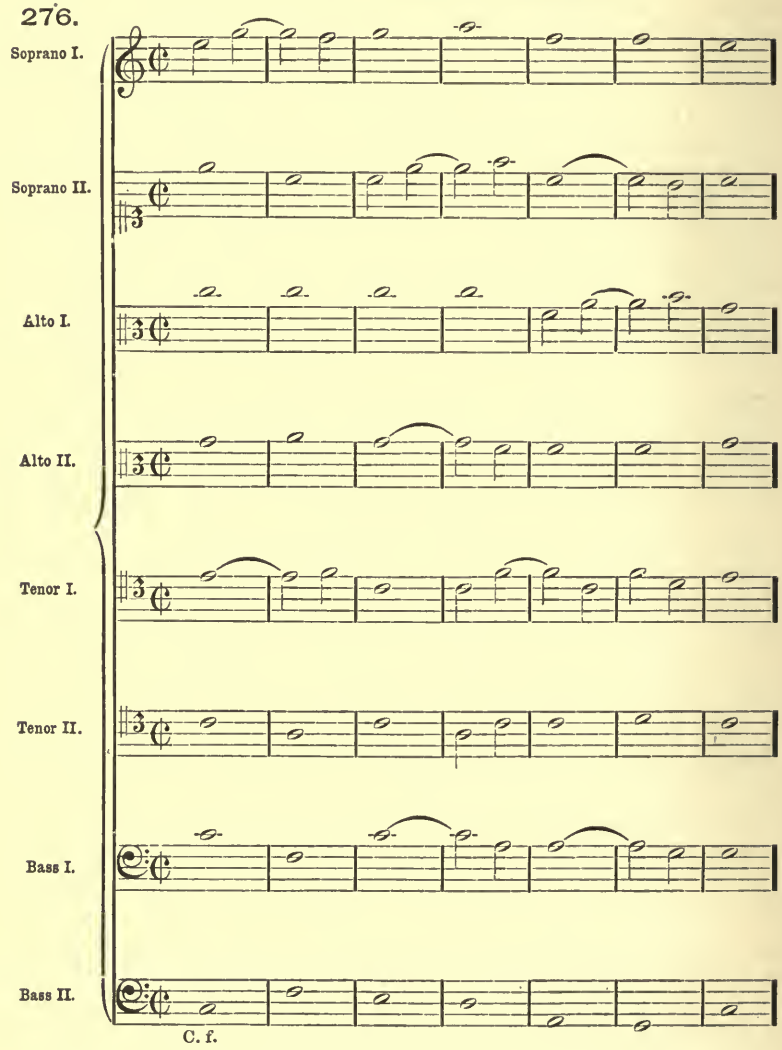
§31. In eight-part writing there are two parts for each kind of voice. But one chorus of eight parts is not so often employed as two four-part choruses, singing together or alternately. We may now permit the basses (lowest parts) of either chorus to move occasionally in unisons or octaves; the sopranos (highest parts) of either are also sometimes led in unisons; or the two choruses are treated so as to form only one four-part chorus. All these liberties are necessary on account of the extreme difficulty encountered in leading eight real parts quite independently for any length of time. As a model to be followed by the student in eight-part exercises, we first give a working-out of the cantus firmus already employed in all the four-part examples; our first illustration being in equal counterpoint. The student must take care not to lead any two parts in parallel octaves or perfect fifths.

275.



The same cantus firmus with unequal counterpoint.

276.



Should one desire to employ figurate counterpoint in eight-part writing, he must carefully avoid bringing the passing dissonant tones into too close proximity with the chord-tones, in order that the harmony may always appear clear. An illustration follows, with the familiar cantus firmus.

277.

Soprano I.
Soprano II.
Alto I.
Alto II.
Tenor I.
Tenor II.
Bass I.
Bass II.
C. f.

In free composition, all the liberties enumerated above are brought into play; so that the sopranos or altos, tenors or basses, may be written in unison, or the entire chorus set for only four parts. An example of this style of work follows:

273.

dolciss.
p
a - - - men, a - - - men, a - - -
p dolciss.
a - - men,
p dolciss.
a - - men, a - - men, a - - -
p dolciss.
a - - men,
mf cresc.
f
men, a - - men, a - - men, a - - - men,
mf cresc.
f
mf cresc.
f
men, a - - men, a - - men, a - - - men,
mf cresc.
f
p
f
pp
a - men, a - - men, a - - men.
p
f
pp
p
f
pp
a - men, a - men,
p
f
pp

A grander effect can, however, be obtained by writing for two four-part choruses; an illustration of such a double chorus is subjoined:

279.

Allegro moderato.
First Chorus.
Soprano.
Alto.
Tenor.
Bass.
Jauch - zet, jauch - - zet dem Herrn,
Praise ye, praise..... ye the Lord,
Jauch - zet, jauch - zet dem Herrn,
Praise ye, praise ye the Lord,
Jauch - zet, jauch - - zet dem Herrn,
Praise ye, praise..... ye the Lord,
Jauch - zet, jauchzt dem Herrn,
Praise ye, praise the Lord,
Second Chorus.
Soprano.
Alto.
Tenor.
Bass.
Jauch - zet, jauch - zet,
Praise ye, praise ye,
Jauch - zet, jauch - zet,
Praise ye, praise ye,
Jauch - zet, jauch - zet,
Praise ye, praise ye,
Jauch - zet, jauch - zet,
Praise ye, praise ye,

cresc.
ff
al - - - - le Welt,
praise..... His name,
cresc
ff
al - - - - le Welt,
praise..... His name,
cresc.
ff
jauch - zet, al - - - - le Welt,
praise ye all..... His name,
cresc.
ff
jauch - - zet, al - - - - le Welt,
praise ye all His name,
cresc.
ff
jauch - - zet dem Herrn, al - le, al - - - le
praise..... ye the Lord, praise ye all..... His
ff
jauch - zet dem Herrn, al - - le
praise ye the Lord, praise His
cresc.
ff
jauch - - zet dem Herrn, al - le Welt,
praise..... ye the Lord, praise His name,
cresc.
ff
jauch - zet dem Herrn, al - le Welt, dem
praise ye the Lord, praise ye all His

jauch - - zet dem Herren, dem Herrn, dem Herrn.
praise..... ye the Lord, the Lord, the Lord.
jauch - - zet dem Herren,
praise ye the Lord,
jauchzt dem Herrn, dem Herrn.
praise ye all His name.
al - - - - le Welt dem Herrn.
praise..... ye all His name.
Welt..... jauch - - - - zet dem Herrn.
name,..... praise..... ye the Lord.
Welt, jauch - zet dem Herrn, dem Herrn.
name, praise ye the Lord, the Lord.
jauch - - - - - - zet dem Herrn.
praise ye His name.
Herrn, dem Herrn.
name, His name.

When writing thus in eight parts for two choruses, it is well to treat the parts belonging to the first chorus as Soprano I, Alto I, etc., and those belonging to the second chorus as Soprano II, Alto II, etc., the latter being set correspondingly lower.

In his exercises in five-, six-, seven-, and eight-part writing, the student may take for a foundation-part (best set in the bass) any suitable cantus firmus used in former exercises. Later he should attempt to invent original movements of this description, in the form of short motets in the strict style. And now that he has become familiar with the rules of counterpoint, it is, of course, extremely important, and will be of the highest utility, for him to study attentively the works of the classic masters: Bach, Händel, and others. For only by means of such study can he reap the full benefit of the foregoing contrapuntal course.

We add a few additional basses peculiarly adapted for foundation-parts in movements exceeding four parts. The student should work them out, to begin with, in equal counterpoint, and later in unequal counterpoint, with five, six, and more parts.

[Special attention is called to the fact, that the "*Explanatory Remarks and Suggestions*" added by Doctor Jadassohn to the *Third German Edition*, in the shape of an Appendix, have been interpolated, in the present translation, in their proper places in the body of the book. As this arrangement greatly facilitates the use of the work, it can hardly fail to meet with the approval of both teachers and students.—Translator's Note.]

SP. COLL

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